

September 28, 1964

The Trustees of The Baltimore Museum of Art
Baltimore,
Maryland

Dear Sirs:

Much as I would like to take advantage of your very kind invitation to the private preview celebrating the Museum's Golden Anniversary, I cannot accept as we too are opening an exhibition the same afternoon and evening. Ours is only the 39th anniversary show but I must be present. However, I hope to get to see the exhibition at some future time when I can get away.

Again, many thanks -- and my deepest regrets. Congratulations!

Sincerely yours,

ROH/rb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

Sept. 2, 1964

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Under separate cover we are returning the photographs
which we have decided not to include.

The following items we would like to have shipped to reach
us by the last week in October, at the latest. Budworth is
collecting and shipping other things for us and we shall notify
them if you care to have their services too. The information
given on the backs of the photos is so complete that it doesn't
seem necessary to ask you to fill out special catalog informa-
tion forms - with a few exceptions:

- 1 ~~84A~~ #643 BIRD, FRUIT AND BUTTERFLY - Anon. Artist *NFS Ins!*
Painting on velvet, 1800-1820 *\$900*
- 12 #25 ✓ EAGLE IN FLIGHT - Anon. Artist *19c \$1200 - \$275*
Sheet copper and cast lead - 27 1/2" h. 26" wingspread
- 7 339c MALLARD DUCK DECOY by J. V. Wisotzkey - mid 19th Cen. *\$75 -*
Wood carving - 15 3/4 x 7 5/8
- 8 1742 ✓ ROOSTER by Wilhelm Schimmel #1742 *1000. -*
Wood carving, C. 1870 - 10" h.
- 9 1756 ✓ NEW HAMPSHIRE ROOSTER - Anon. Artist #1756 *1200 -*
Wood carving, painted, C. 1830 - 19 x 13 x 6"
- 13 1468 ✓ STYLIZED ROOSTER #1468 *1000. -*
Wood with copper details, 1794 - Anon. Artist *W. Vane*
- 3 #1888 ✓ BIRTH CERTIFICATE - Fronica Funct - Anon. Artist *750. -*
Fractur - 1806 *Pa. Berman* #1222
- 2 #1006 ✓ STEEL PEN DRAWING IN PAPER - Anon. Artist *200 -*
mid 19th C. - 18 x 14" *#1006 FANE*
- 6 #1473 ✓ MORNING SUN - Fractur (form enclosed) *NFS*
#1289 ✓ BIRTH CERTIFICATE - Catharina Cobal - Anon. Artist *\$250*
Fractur - Pa. - 1830 *Pa. Berman*
- 4 #1289 ✓ SILHOUETTE ROOSTER - Anon. Artist *475. -*
Sheet iron - pierced, 22 1/2 x 17 1/2 *#1790*
- 14 10 ✓ PARROTS - SUNDAY TOYS - Anon. Artist *NFS Ins! \$900*
Woodcarving, 7 x 3 x 2, 19th C. *#1754*
C. 1850

* Shipped by Bump's

\$950. -
for pain

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Raymond B. Nasher

- Page 2 -

September 15, 1961

The Director of the first museum was so excited when he saw Dave's work for the first time that he feels such an exhibition will create a sensation (a word I despise) in Europe where this great artist and innovator is little known, because no foreign institutions will pay the expenses of packing, transportation, insurance, etc. and I am too proud of American art to pay up the expenses involved. In any event, you may take a little more time to make the decision or the choice between the two paintings you have.

We have just reopened with a show of drawings by major American artists and it is creating more interest than any exhibition of its kind previously. One of the critics called my attention to the fact that we have anticipated a new trend in American art and that three museums are planning similar shows - The Guggenheim, The Modern, and the Whitney. So, I feel pretty cheerful after one week in business after our vacation.

The house-cleaning continues and we have unearthed more and more works of art which have been missing for months and years. I have spent all summer at the Gallery with only a few weekends in Connecticut to break up the routine. But now we are beautifully organized and will be able to locate anything we require - God willing.

It was such fun seeing you and Ray and I hope that we will repeat the performance in the very near future.

With affectionate regards,

As ever,

RBN/abb

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MRS. NORMAN ISENBURG
295 ST. ANDREWS FAIRWAY
MEMPHIS, TENNESSEE 38111

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Dear Mrs. Halpert,

Taking you at your word, I am writing to let you know I shall be in New York October 1st - The Madison Hotel. I'll be there just several days prior to going to Greece with the Belvedere American Art group. I hope that you will be in New York then and that we can find some convenient time to be together.

Actually, there is something I would like to discuss with you around our local art scene and the Memphis Academy of Arts.

I can hardly believe that Fall

ALL BELOW WATERCOLORS - TEXAS COLLECTORS

1. Trees	1914	16x14 $\frac{1}{2}$	Coll. Mr. Sam Cantey III
2. Sol, No. 4	1915	18x12 $\frac{1}{2}$	" " "
3. Movement, Casco Bay	1916	18x18	Mr. William P. Bumar, Jr.
4. Tree - Maine	1917	18x14	" "
5. Hilltop, Moosie Mountains	1918		Marion Keogler McWay Art Ins.
6. Sea and Rock	1919	9x12 3/4	Mr. Sam Cantey III
7. Manhattan			Marion Keogler McWay Art Ins.
8. Tree On Coast	1923	16 $\frac{1}{2}$ x19 $\frac{1}{2}$	Mrs. Robert Windfohr
9. The Little Sailboat	1924	18x22	Mr. Robert Strawn
10. Bar Harbor - Maine	1925 - 24	18 $\frac{1}{2}$ x22 $\frac{1}{2}$	Mr. Raymond Husher
11. Deer Isle Maine and Vicinity	1928	17x22	Mrs. Robert Windfohr
12. Mountain Landscape	xxxxx	xxxxx	xxxxxxxxxxxx
12. Back of Ranches Church	1930	15 $\frac{1}{2}$ x21	Rev. Everett H. Jones
13. Trees	1930	12x17 $\frac{1}{2}$	Marion Keogler McWay Art Ins.
14. Little Mexican Church Ranches, New Mexico	1930	15 $\frac{1}{2}$ x21	Mr. John F. Lott
15. Fulton Market	1931	24x18	Mrs. Robert Windfohr
16. Downtown New York	C. 1931	9x7 $\frac{1}{2}$	Mr. Raymond Husher
17. Near Spring Valley	1931	21x26	Chaplain Oil & Refining Co.
18. Lower Manhattan, River Front	1934	27x22	Mrs. Robert Windfohr
19. Incoming Tide - Quoddy Head, Maine	1940	18x18	Houston Museum of Fine Arts
20. Autumn on the Road to Dehlin, Maine #1	1940	18 $\frac{1}{2}$ x20	" " " "
21. Looking Toward Sheep Island	1942	15x20 $\frac{1}{2}$	Mr. Ogden K. Shannon, Jr.
22. Sea Piece #12	1951	18x20	Fort Worth Art Center
23. Autumn On the Road to Dehlin, No. 1 Maine	1952	14 $\frac{1}{2}$ x19	Houston Museum of Fine Arts

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

September 24, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street,
New York City, N.Y.

Dear Edith:

You will have received the regular invitation and announcement of the Stuart Davis show along with the opening of our new venture called Peale House. The Open House is planned from 9 to 11 p.m. October 2nd and, most certainly, I hope you plan to come over.

This note, however, will be much more personal and a particular invitation to speed your coming. There will be a small dinner party close by before the reception and it would add to our pleasure of course if you could accept an invitation for that part of our arranging. It is most unlikely also that if you come to Philadelphia that you would at all wish to go back to New York on the same night, and it would give us added pleasure to make hotel reservations for you also.

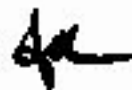
I do hope, then, that you can advise me favorably because most certainly this whole project could not have been realized without the exemplary help you have given us.

I have written to Mrs. Davis in the hope that she, too, can join with us and you may wish to talk with her and perhaps you could come down together.

Incidentally, as I write, all but three or four of the Davis pictures are on hand and I will start my arranging for hanging today. It is going to be a beautiful show and entirely worthy of our inauguration of fresh activities in connection with this venerable place.

I send my most cordial greetings and look forward with keenest anticipation to your reply.

Sincerely,



Joseph T. Fraser, Jr.
Director

JTFjr/DER

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sent 9/9/64 (NB)

THE MUSEUM OF MODERN ART

Date June 18, 1964

To: Downtown Gallery

Re: Biographies

From: Art Lending Service

As part of our service to the public, to the many people who make inquiries, we keep books containing short biographical sketches on artists whose work we are handling now as well as those whose work we have shown in the past. It is my job to bring these biographies up to date. Could you supply us with biographical material on:

Ben Shahn (since 1958)
Niles Spencer (since 1943)
Yow-Ho Tseng (since 1960)
Max Weber (since 1941)

If you no longer represent the work of any of these artists, would you be kind enough to supply us with the names of their present gallery, or their home address.

Thank you for your trouble,

Mrs. Ben Heller

(Member of Dr. Council)

EXECUTIVE OFFICE

THE *Winslow Hotel*

MADISON AVENUE AT 55th STREET
NEW YORK 22, N. Y.

JACK KISSEL
DIRECTOR OF SALES

TELEPHONE
PLAZA 3-8800

September 21, 1964

The Downtown Gallery
32 East 51st Street
New York City 22

Attention: Tracy Miller

Dear Miss Miller:

This acknowledges your letter, dated September 19th, with regard to Mr. Carl Sprinchorn.

When Mr. Sprinchorn checked out, he did not leave a forwarding address. However, the registration card has the following address:

Beaver Dam Road
Selkirk, New York

We trust this information will help you locate Mr. Sprinchorn.

Yours very Truly,

Marguerite Erickson
Marguerite Erickson
Reservations



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September 17, 1964

Miss Elizabeth Knight
Oxford University Press
P. O. Box No. 156
Amen House, Warwick Square
London E.C. 4, England

Dear Miss Knight:

Mr. Rosenberg was kind enough to refer your letter to us regarding permission to reproduce Rattner's CRUCIFIXION 1947.

We are very pleased to grant permission for the reproduction in your new edition of Hayter's "New Ways of Gravure".

Sincerely yours,

EOH/tm



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

September 21, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

One of these days I hope to have all the detailed information gathered together for our catalog of "The Bird in Art".

Would you please help me out with the following measurements:

"Morning Sun" fractur
"Birth Cert. Fronica Funct, 1806" fractur
" " " Catharina Gobal, 1830" fractur

Stylized Rooster, 1794 (wood with copper details)

Red Rooster - weathervane, late 18th C. (woodcarving -
painted)

You can jot them on this sheet and return it, if you like.

With sincere appreciation,

Yours truly,

Margaret McCurdy
Mrs. W. C. McCurdy
Secretary to the Director

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September 9, 1964

Mrs. Irving F. Barton
26912 York Road
Huntington Woods, Michigan
48070

Dear Doris:

So, you think you had a hectic summer. Come and see me
sometime and let me tell you about my summer. Perhaps we
will have a double suicide and make headlines in the New
York papers.

Please don't worry about the BOVE situation. Just send
back the paintings at your convenience. You know how I
feel about people and paintings. Unless there is a complete
rapport, it is better to have no marriage rather than a
rapid divorce.

At this moment I am very excited about the exhibition of
Dove's work planned for Europe in 1965. Everybody involved
feels that this will be a great event with tremendous
excitement about one of the great innovators.

I certainly look forward to seeing you and Irving while
we are still on 51st Street. I will let you know where and
when we are moving the latter part of this year. My
affectionate greetings.

Kindly,

SEN/vb

September 26, 1964

Mr. Christopher Huntington
Curator
Colby College
Waterville, Maine

Dear Mr. Huntington:

The consignment invoice for the two paintings you chose during your visit were sent to you shortly after and we have made a note to the effect that the Berkeley Express Company men will pick up sometime in the near future.

When this invoice was shown to me I realized that a serious error had been made in relation to the price of the Max Weber watercolor entitled SEATED FIGURE. The correct price for this unique example was originally \$1800. and had been increased to \$2200. but we made a mistake and listed it at \$1200. Thus, if the original price of \$1800. is satisfactory -- less the 10% museum discount -- we will send it on. In any event, unless we hear from you to the contrary these paintings will be given to Berkeley when called for.

It was very nice seeing you and I hope you will visit us again when you are next in New York.

Sincerely yours,

BCH/rb

See photos

September 17, 1964

Mr. Norton S. Walbridge
6292 Camino de la Costa
La Jolla, California

Dear Mr. Walbridge:

Our current exhibition of drawings has been such a howling success and in addition the three reproductions and article in The New York Times have brought a group of new visitors to the Gallery, who required much more time than our "old timers" and I have not had an opportunity to answer your kind letter sooner.

I have removed your Marin from the show and am making a replacement of a drawing from my own collection, as we are rather reluctant to sell any more of his pictures at this time. The shipment will be made within the next two days and I would suggest that you add the painting to your insurance policy immediately so that it may be covered in transit.

I enjoyed meeting you and Mrs. Walbridge and I certainly look forward to another visit with you in the very near future. My very best regards.

Sincerely yours,

EGH/tm

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THE UNIVERSITY OF ARIZONA
T U C S O N

UNIVERSITY ART GALLERY

September 23, 1964

Mr. Charles W. Johnson
W. S. Budworth and Son, Inc.
424 West 52nd Street
New York 19, N. Y.

Dear Mr. Johnson:

Mrs. Edith Gregor Halpert of The Downtown Gallery,
32 East 51st Street, New York is loaning a number of
pictures and pieces of Folk Art for our exhibition 'The
Bird in Art.' There will be eleven (11) pieces in all.
We would like to have them shipped so as to reach us
the last week in October.

Please notify the Downtown Gallery well in advance of
your date of pickup and they will have the things in
readiness for you.

Sincerely,

Mrs. W. G. McCurdy
Secretary to the Director

cc. Mrs. Halpert

P. S. - Please ship R. E. A. with valuation of \$550.00 each
crate.

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archivist is living, it can be assumed that the information
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Order

FINCH COLLEGE
52 EAST 78 STREET
NEW YORK 21, N. Y.

September 10, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City 10022

Dear Mrs. Halpert:

Thank you for your kindness and assistance with our exhibition ARTISTS SELECT. We appreciate your giving us your last photograph so that we can meet the printer's deadline.

As soon as you are settled in your new gallery, I hope you will have time to join me for luncheon.

Cordially yours,

FINCH COLLEGE MUSEUM

Elayne Varian

Mrs. John Varian
Director
Contemporary Study Wing

EV:mn

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September 10th, 1964

Mr. John M. Bear
Whitney Museum of Art
22 West 54th Street
New York, N. Y.

Dear Mr. Bear:

After talking with Mrs. Edith Halpert, whose advice I greatly respect, I have decided that instead of giving the painting by Morris Broderson to the Building Fund, that I will make a pledge of a thousand dollars.

I hope you will find this as satisfactory. Would you be good enough to return this painting to Mr. Andrew Freund. You can reach him at JU 6 -7583 to confirm an agreeable time for the return.

If there is anything else that I might be able to do in helping you with your new building, please let me know.

Sincerely yours,

DS/ma

David Hartman

September 17, 1964

Mr. Donald Morris
Donald Morris Gallery
20090 Livernois
Detroit 21, Michigan

Dear Don:

We finally found time to open the crates containing the paintings and drawings you returned to us and we are now awaiting a report of sales and the list of the items you are retaining. We also credited your account with the \$1000. check. I would very much like to have the Rattner account settled. He is now incorporated and the accountant keeps after us for payment on sold items. Thus, I would appreciate your immediate attention to this matter, as well as any other monies for the sales, if any, on the Dove and Shams.

I'm sorry that your vacation was not a success but to cheer you up I can advise you that I had no vacation at all this summer and am mighty weary.

I was rather amused by your paragraph referring to John Marin as you obviously thought he was a great help to me and that we are in a chaotic state because he left. Just between us, whatever chaos existed was largely due to his lack of understanding in connection with the Gallery operation. He was a nice guy, but not very bright. Furthermore, since the Gallery and I own more than 50 Marins of all periods and of consistently top quality, we can continue promoting Marin as well as other artists who are not solely represented by the Gallery. Another correction is that my intention is to move into larger quarters, but all on one floor to reduce the physical discomfort of chasing up and down all day and having the employees distributed on two floors and all our inventory on three floors. I've had some hard luck real-estate-wise, but hope that I will have better luck in my next try. The new arrangements I have in mind will make life very much easier and the functioning far more efficient.

Happy New Year to you and the family. My best to Florence. Come and see us soon again.

Sincerely yours,

EGH/ta

September 22, 1964

Contact Answering Inc.
210 East 58th Street
New York, New York 10021

Dear Sirs:

It has been called to our attention that, although we asked for your service only until the end of August and send you a check in final payment on August 31st, you are still picking up the very few unanswered calls that come in to the Gallery. As we had never received any messages from you, we naturally had no idea that your service was incorrectly continuing.

If you will be good enough to refer to your records, you will find that your service was to be discontinued on the above mentioned date. Please do not take any more calls and confirm the discontinuance of service.

Many thanks for your immediate attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



GR-045000 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

September 17 1964.

Dear Mrs. Halpert,

Many thanks for your very kind letter.

As for the Stuart Davis exhibition we both hoped for here and the expenses involved, I am sorry that we ourselves at this Embassy would be unable to undertake financial arrangements for the show on our own. We would, at the bare minimum, have to collaborate as I am sure you realize all too well, with other institutions in other countries. It is possible also that our offices in Washington might be able to contribute, although I must warn you that our budget there is very slim as far as shipments to Europe are concerned. I shall do my best in communicating with Washington and in discussing the matter here. There is no doubt in my mind at all that such an exhibition deserves a maximum effort and I would hope that a collaboration with a number of institutions would produce the result we wish.

I shall be reporting to you further as I have news and will look forward to hearing from you about the exhibition you plan for New York.

All best wishes.

Yours sincerely,

Francis S. Mason
Cultural Affairs Officer.

Mrs. Edith Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
USA

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[encl. Betty 9-19-64]

19th, Sept. 1964

Dear Mr. Seldis :

Photo is enclosed here. I just wish to be sure thing shapes ahead of time so all the parts join can work smoothly. Edith wrote me some times ago about an one-man show at the new Downtown Gallery location this Fall. You need six paintings from each of us isn't it ? I have reserved these paintings for Edith. However, the new location has postponed for some months. To have these paintings send to you directly will save money and time. I am glad Edith is enthusiastic about your show. I shall hope to hear from her soon.

Warmest greetings from us to you two.

Yours sincerely,

Tseng Yu-ho Ecks.

Copy

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values —

I hope you had a restful, restful summer — I was in an automobile accident in New Mexico in mid-July and spent a month in the Santa Fe hospital —

It was my first such accident — I certainly hope there will never be another. But I was most fortunate that the injuries were "repairable" and I am almost good as new now —

With best wishes to you from Everett and me, I am,

Devotedly yours,

Helen M. Jones

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

September 2, 1964

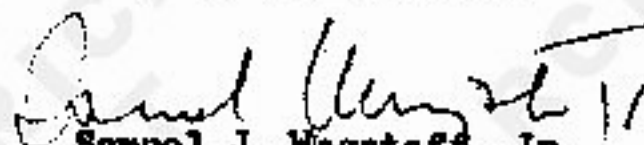
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am most distressed to have your letter this morning telling us that there may be a holdup in the Stuart Davis silk screen print. We have already cut the screens in the exact size of the casein, and I will probably have a proof this week. As you know, publication date of our portfolio is November 15, and we had counted on sending out miniatures about 5 x 6 inches of the Davis design with about 500 of our announcements which are scheduled to be mailed the end of September.

As Stuart Davis himself was so interested in being a part of this portfolio along with so many younger artists who had received inspiration from him, I do hope that you will be able to give me some good word soon that we can still have him in.

Very cordially yours,


Samuel J. Wagstaff, Jr.
Curator of Paintings

SJWjr:ljn

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September 17, 1964

Mr. Archibald C. Edwards
2205 Liberty Bank Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

The current exhibition has been such an unusual success that I did not have an opportunity to communicate with you sooner. However, the Graves, the Marins, O'Keeffe and Sheeler are all sold, as of the opening day and the only two small Doves we had on view were also sold, but I am sending you the photograph of one of the large Doves which is still available. It is priced at \$2500.

We did not publish a catalog of the exhibition, as a number of the examples displayed were borrowed. Because of the vacation period, we were not quite certain whether or not we could obtain them for this occasion. When you are next in New York, I will be glad to show you other examples we have in our inventory. I hope to see you soon.

Sincerely yours,

EGH/tm

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September 15, 1964

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Mass.

Dear Sybil:

Assuming that you are back from the Cape, where I did not want to interfere with the vacation spirit, I'm now writing to you regarding the two paintings you left for attention. The Dove was shipped to Boris Mirski as you suggested. We have just received word that the Georgia O'Keeffe FROM THE PLAINS has been completed and is ready for delivery. I did not want to have the painting sent here while the painters were messing up the Gallery and am still hesitating because we are not in complete order as yet. However, I would like to see it before it is returned to you and will have it sent here for examination and then shipped to you directly, if that is agreeable.

So that I won't have to repeat my tale of woe to you and Steve, let me tell you that I had a ghastly summer and have had no vacation whatsoever except for a few weekends in Newtown. I did not want to impose my troubles on my friends and just wallowed in them in complete privacy. All of this had to do with my moving plans, which have been crossed repeatedly - specifically twice - through the most immoral actions on the part of the prospective landlords. The saga of the Halpert move would require a Greek chorus and I promise not to burden you with the details. However, I would love to have you come to town and talk about your summer experiences to cheer me up. And as you know, I always love your visits.

A bientot,

EGH/tm

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

1702
September 26, 1964

Mr. S. J. Marks
Department of English
Hagerstown Junior College
Hagerstown, Maryland

Dear Mr. Marks:

As a good many of the drawings in our exhibition were late in arriving from the lenders, due to the summer holiday season, we could not publish a detailed catalog, but I am now enclosing our announcement card together with a typewritten list of the drawings included.

Those preceded by an asterisk are either on loan or have been sold since the exhibition opened. If any of the others are of interest to you, we will be very glad to supply the detailed information as to size, etc. and the price, if you so desire.

Sincerely yours,

EGH/tm

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cc: Miss Leemarie Burrows
Art Department
LOOK Magazine - 435 Madison Ave.

LOOK

September 9, 1964

POV & file under
Mrs. Maurice Rosenbaum
1011 Amelia Drive
Long Beach 7, California

Dear Mrs. Rosenbaum:

Your letter, addressed to LOOK Magazine, was forwarded
to me as agent for Mr. Ben Shahn.

We have had quite a number of requests for the original
drawing which we are about to include in our opening
exhibition of the new season. An announcement is enclosed.

Mr. Shahn seems reluctant about parting with the drawing
but if he should decide to release it, I will communicate
with you promptly about the matter and will furnish all
the details at the time. Meanwhile, I hope that when you
are next in town you will pay us a visit and will see
other examples by this outstanding artist.

EMH/vb

Sincerely yours,

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EAST CLEVELAND MUSEUM GALLERIES

Postal Box 2530 - Cleveland, Ohio 44112

September 15, 1964

Mr. Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51st. Street
New York, N.Y. 10022

Dear Mr. Miller,

Thank you for your letter about the Zorach photographs. The Collector had returned them to us several weeks ago, but we wanted to wait until your Gallery opened. Enclosed are the 7 photos (showing 9 sculptures) which were sent. I regret the Collector did not purchase one.

Respectfully yours,



G. W. Fitzpatrick

GWF:nb

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September 15, 1964

Mrs. Stuart Davis
15 West 67th Street
New York, New York

Dear Recalls:

You may recall that Samuel J. Wagstaff, Jr., Curator of Paintings at the Wadsworth Atheneum, had been working for some time on a portfolio of silk screen prints by a group of American artists (mostly POP art), and that he was holding this up until we could sign a contract with the Museum.

Stuart was eager to participate, as you may recall, and we let the matter ride for some time as I did not want to disturb you in this connection. Actually, this was agreed upon but I would prefer to have your consent before sending a check required from each gallery to help with the project. This of course will not be charged to you. However, I don't want to make this investment unless Stuart's prints will be included.

Won't you please let me know your wishes in the matter.

Sincerely yours,

RGH/ahb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 12, 1964

Mr. Ira Kapenstein
Special Assistant to the Postmaster General
Office of the Postmaster General
Washington, D. C. 20260

Dear Mr. Kapenstein:

Because the Gallery was closed through Labor Day, your letter was not acknowledged earlier.

I was very pleased to learn that the Stuart Davis was accepted for the commemorative stamp honoring the fine arts. This would have pleased him greatly, but fortunately he was aware that it was under serious consideration before he passed away.

As the sole agent for Stuart Davis, I am hereby sending you this note of authorization. As we are not charging any commission, may I suggest that the voucher for the \$500. fee be made out in the name of Mrs. Roselle Davis, to whom the check can be sent when issued.

Is there any way of obtaining a quantity of these stamps directly from Washington, as I would like to send a number of Davis painting owners one or more of this issue. I could use 1000 and would be glad to send a check by return mail. A self-addressed envelope is enclosed for your convenience in replying.

Many thanks for your courtesy.

Sincerely yours,

EGH/tm

September 17, 1964

Mr. Henry J. Seldis
Art Editor, Los Angeles Times
Los Angeles, California

Dear Henry:

Finally, Jean Lipman and I got together and agreed on a color reproduction of a painting by Tseng Yu-Ho to accompany your article. For the first time in my history I agreed to share the expense of a plate, but I did want to cooperate in every way.

Did you receive my photographs and, if so, are you planning to add either of the artists suggested? Incidentally, do you want to borrow any of Tseng Yu-Ho's paintings from the Gallery? We have just received a very exciting group of her new work and I suppose it will be necessary to use one of these paintings for the plate, unless you have already made arrangements with Taft. Do let me know. I look forward to hearing from you.

My best regards.

Sincerely yours,

EGR/ta

Dear Edith,

The Shahn is now hanging
in our living room and it
is perfectly beautiful.

Thank you so much for
the lovely frame as it does
enhance its beauty.

We are very proud to
own a Ben Shahn and
wish to thank you so
very much for letting
us have it.

I do hope some day in
the near future you can
come and visit us in
Albany.

Sincerely

Sept. 21, 1964
Rosa Ribelman

September 25, 1964

Mr. Frederick Baum
Rubin, Baum and Levin
595 Madison Avenue
New York, New York

Dear Fred:

As I advised you, it is imperative to have the agreement signed by both parties by Tuesday morning so that the TIME article may be approved. Hermann Williams, the Director and his Assistant, Richard Madigan were positive that the new plans could not be drawn up, but I agreed that the outline of the area was sufficient at this time as the specific layout will automatically follow the needs in specific sizes of the individual galleries. I'm referring specifically to Clause (g) on pages 5 and 6, since the architect's drawing, Exhibit D, cannot be attached, but this large tentative plan which does outline the area can be used instead for this purpose.

Mr. Hamilton spoke to Mr. Williams via telephone yesterday and wanted a change made in Paragraph 10, line 7. This is the word "last" substituted by "first". On reading it this morning, I don't think I like this change, although I said it was okay last night. In other words, if I should die three years from now, they can do anything they please. Or am I wrong?

I am also attaching Exhibits A and B, both in duplicate, so that we have individual copies.

Would you please phone me when you get a chance to look at it this afternoon.

Sincerely yours,

RBH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

DALLAS, TEXAS 75201

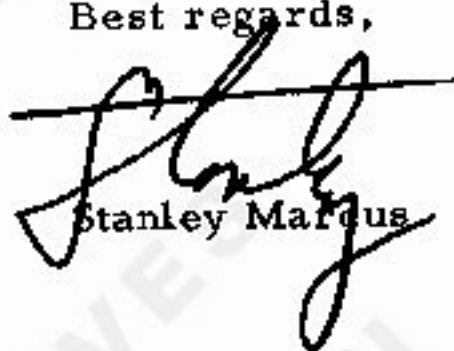
September 21, 1964

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR EDITH:

I thought you'd be interested in these pictures of Georgia
O'Keeffe which I took of her this summer. They are enlarge-
ments from a Minox shot.

Best regards,


Stanley Marcus

SM:GS

PHONE: RIVERSIDE 1-6811

CABLE: NEMARCO - DALLAS

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 14, 1964

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Bill:

I have just referred to my ten-pound folder of correspondence, clippings, etc. regarding my offer of the gift to The Corcoran Gallery. Among the first clippings I came across the Washington Sunday Star dated July 9, 1961 reporting the rejection of the gift from The Corcoran Gallery.

In looking through much of the additional material, I realized that two specific contracts were sent to my attorney and to me by the Corcoran and that now, despite the official approval of the Internal Revenue Service, nothing concrete has appeared in the way of signed documents. What disturbs me the most is the fact that someone connected with your institution evidently communicated with Time Magazine to hold up the publication of the feature in color which had been solicited by the magazine and for which 15 color plates were made more than a month ago. At this point, my feeling is that we had better drop the entire matter and that the collection should go to some other institution which really appreciates the overall value of the gift and the many subsequent gifts which will result. You well know that I have had offers, requests, etc. from museums throughout the country and that at one time the Smithsonian (more than 3 years ago) indicated an interest in it.

As I advised you on several occasions, I have expended a considerable sum to date in legal fees, long distance telephone calls, correspondence, listings of the items, trips to and from Washington and besides am publicly in a most ridiculous position from having this matter pending for so many years. Therefore, I am now considering withdrawing the gift after discussing the matter with my attorney, whose advice I will honor. But, you may accept this letter as a warning, since I can no longer devote additional time and expense and also the reflection on my integrity, to say nothing of the loss of sales of many of the works of art, which are still being shown in various exhibitions as "Not For Sale".

Now that the holidays are over and everyone is back at his post, I expect a very prompt reply from The Corcoran Gallery, through you or through Mr. Hamilton.

My best personal regards to you.

Sincerely yours,

September 18, 1964

Mr. Robert W. Schlageter, Director
The Mint Museum of Art
Charlotte, North Carolina

Dear Mr. Schlageter:

Mrs. Halpert has asked me to tell you that she will be happy to see you when you are in New York next week. Wednesday, the 23rd would be the best day - at about 11:30 a.m.

As we are closed on Mondays, please do not telephone on that day, but you could call on Tuesday if you wish to confirm the appointment.

We look forward to seeing you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

completely inaccessible except to the few people I really want to see. Being in an open store in a hell of a situation and having so many good artists whose work is called for constantly adds to the problem considerably. I promise that my letters in the future will be light and gay. I also hope and know that your show will be a howling success and as happy that I had an opportunity to participate in it. Do send me several catalogs and, if possible, Xerox copies of all the drawings, as I am most interested in knowing about the overall reaction.

Steadman, Director

„Hörsaget hno7 d3 f3“

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Olive Road at Speedway
Tucson, Arizona 85721

Dear Bill:

At last I have been able to reassemble all the material you requested and am enclosing our final consignment list with all the pertinent data. There is only one substitution I was obliged to make as RED ROOSTER - WEATHERVANE is out on exhibition and I was unable to get it back in time for your show. We have a very similar example which I thought would serve the purpose admirably.

Three of the items are being shipped to you from various sources. These are listed below:

Maradan Hartley YOUNG SEA DOG WITH FRIEND BILLY from Des Moines, Iowa
(The painting is for sale and the owner would prefer not to have his
name used. Thus you may put it in as a consignment from this Gallery.)

*Arthur Dove BLACKBIRD being shipped to you from Fort Worth Art Center
via Railway Express.

PARROTS - SUNDAY TOY being shipped from Gump's in San Francisco.

You have already received one Ben Shahn #363 VERSION OF PSALM 133 as well as the Folk Art BIRTH CERTIFICATE - KATHARINA LOTZ listed in our consignment #7752, dated September 2nd.

Nevertheless I am including all the items on this final consignment so that you have everything on one set of lists.

I am sorry to be so slow with this material, but you do have the complete set of photographs for the catalog, etc. and we are now ready for Budworth. This has been the most hectic period of my life, what with the shortage of help and the slow return of a number of these items which were in various exhibitions. Besides, I have been working on five outside shows for various museums throughout the country with the same complications involved in each instance. This is some world we are living in at present and my 20-hour day seems insufficient for all the work and details involved, particularly since we have an exhibition of drawings which is creating the most tremendous interest and attendance plus constant conversation, telephone calls and sales. I hope to pull myself together and get this place in complete order and hereafter will concentrate entirely on the Gallery activities instead of spreading myself over so wide an area. Forgive my tale of woe, but I am completely exhausted and am walking around with one of the worst colds, etc. I can't wait to get out of this building into new quarters where I will make myself

*Planned 9/21 - she will ship it
once*

September 19, 1964

Mrs. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Dot:

We are working with the University of Arizona Art Gallery on a fascinating exhibition entitled THE BIRD IN ART and it occurred to me that it might be a good way of advertising your Hartley "Young Sea Dog with Friend Billy", which would make a very good addition for the show.

May I suggest that you have it packed and shipped to the University Art Gallery, University of Arizona, Tucson 85721, to the attention of William E. Steadman, Director. All packing, shipping and insurance expenses will be paid by the University.

Unless I hear from you to the contrary (please wire collect either way) I will include it on my consignment, with an insurance valuation of \$12,500, which will also be the selling price if you want to dispose of it and, of course, if they are interested. The figure will be subject to a 10% discount to the museum and, if you feel like it, 10% for this poor little widow's Gallery.

Your visits to New York have been much too long apart and I do hope you and Jim will be in this area shortly. It's always a great, great pleasure to see you.

Affectionately,

BGH/tm

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September 19, 1964

Miss Suzanne D. Spencer
212 Bidwell Parkway
Buffalo 22, New York

Dear Miss Spencer:

Thank you for your letter.

As our inventory of works by Ben Shahn is constantly changing, we cannot maintain any sort of illustrated catalog and an item by item description, you can well understand, would be virtually an impossible task.

There has been nothing available in the Sacco and Vanzetti series for many, many years.

We hope that you will have occasion to be in New York in the near future and that you will come to the Gallery in person to see Ben Shahn's work.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

now in publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 15, 1964

Mr. C. V. Donovan
Kranert Art Museum
University of Illinois
Champaign, Illinois 61822

Dear Mr. Donovan:

I am delighted to learn that you will be in New York during October and that I will have the pleasure of seeing you again.

If you will give me about a week's notice, I will have all the material ready for your consideration.

My best regards,

Sincerely yours,

EGH/tm

September 15, 1964

Miss Martha Utterback, Curator of Art
Witte Memorial Museum
3801 Broadway, Brackenridge Park
San Antonio 9, Texas

Dear Miss Utterback:

As the Gallery was closed during July and August - and through September 8th, your letter of the 3rd did not come to my attention till this week.

For your information, during the Summer, John Marin, Jr. and this Gallery have severed our connections. This should not necessarily cancel out your exhibition as you already have your list of 23 paintings - almost half of the entire number planned originally - which you have available right in your own State.

We can fill in with about 20 additions from our own inventory and my private collection, if you so desire, and can borrow a few others from collections in New York City.

If this is agreeable, please let me know immediately so that I may send you the actual list and whatever photographs we have available.

My best regards.

Sincerely yours,

RHM/abb

September 25, 1964

Mr. James Normile
Zeitlin and Ver Brugge
315 North La Cienega Boulevard
Los Angeles 69, California

Dear Mr. Normile:

Thank you for your letter.

I would suggest that you contact both the Whitney Museum of American Art at 22 West 54th Street and the Museum of Modern Art at 11 West 53rd Street, both New York City for information about color reproductions of the work of Andrew Wyeth.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANK GETLEIN

2007 CITADEL PLACE, S.E.

VIENNA, VIRGINIA

Dear Edith:

We do wish we could join you for cocktails on Tuesday, Sept. 8 but unfortunately won't be able to make it. I do hope to get in to see the show which sounds like a fine one.

Best from both of us,

Frank

PALM BEACH ART INSTITUTE, INC. BOARD OF DIRECTORS MEETING HELD IN
THE BOARD ROOM ON THURSDAY, September 3, 1964:

Those Present

B.D. Cole
Col. Irving H. Hare
Philip D. Lewis
Joseph B. Mirsky
Robert E. Rickett
Mrs. Gurnee Thorndike

Also Present

Wilbur E. Cook

Those Absent

F.F. Beer
J. Patrick Lannan
Isadore Levin
William B. Schweitzer
Mrs. William T. Young

September 23, 1964

Mr. John Deegan
Santini Brothers
447 West 49th Street
New York, New York 10036

Dear Mr. Deegan:

This will confirm our telephone conversation of this morning in which I stated that Mr. Tracy Miller is a permanent employee of The Downtown Gallery and his signature may be accepted as authorization for removal of items stored, etc.

Sincerely yours,

EOH/tm

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CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

Corcoran

SF-1301 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

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PFA022 (36)SPE033 PB203

RA131 R WA106 NL PD WASHINGTON DC 17

MRS EDITH HALPERT, DLR ONLY

1964 SEP 18 AM 9 41

32 EAST 31ST

THE DOWNTOWN GALLERY MADISON AVE AND 53 ST NYK

HERE GOES FOR THE THIRD MISSILE OF THE DAY IN ORDER TO PUT FORWARD THE FULL SITUATION ASIDE FROM THE PURELY PROSAIC DETAILS WHICH HAS BEEN GONE THROUGH IN OTHER LETTERS I WANT TO TELL YOU WHAT THE HALPERT COLLECTION MEANS TO THE CORCORAN AS I SEE IT THERE IS NOTHING CONCEIVABLY MORE ESSENTIAL TO THE FUTURE OF THE GALLERY THAN THE ESTABLISHMENT OF THE GALLERY OF TWENTIETH CENTURY AMERICAN ART WITHOUT THIS OUR ENTIRE FUTURE GROWTH IN ALL DEPARTMENTS WOULD BE A QUESTION MARK SINCE ITS FOUNDING THE SPECIALIZATION IN AMERICAN ART HAS BEEN THE SOLE PURPOSE OF THE GALLERIES EXISTENCE. WITHOUT YOUR SUPERB COLLECTION OUR PRESENTATION OF THE EXCITING DEVELOPMENT OF AMERICAN ART WHICH ONLY REACHED ITS MAJOR FLOWERING IN THIS CENTURY WOULD

September 15, 1964

Mrs. Albert List
927 Fifth Avenue
New York, New York 10028

Attention: Secretary

Dear Mrs. List:

Forgive me if I appear to be persistent now that we have re-opened the Gallery for the new season after our two months' vacation, and also I assume that you are back in New York as well.

I should very much like to straighten out the small matter concerning our Shahn transaction. I wrote you on June 30th after my bookkeeper advised me that you had planned to return one of the Shahn paintings we had charged and delivered to you, suggesting that we would be glad to pick this up at your convenience.

I would be most grateful if you would advise me when this pick-up will be convenient. A self-addressed envelope is enclosed.

I do hope that you will find time to see our current exhibition of American drawings which continues to October 3rd. I look forward to your visit.

My best regards.

Sincerely yours,

RHE/shb
Enclosure

If you will give
consideration to my
request, I will be grateful.

Sincerely,
Fugene D. Spencer

Sept 17, 1964

Edith Halpert
Downtown Gallery
32 East 57th St
New York, N.Y.

Dear Miss Halpert:

Will you, as the agent for Ben Shahn, be good enough to assist me with a purchase?

While I cannot afford a great deal, I would like to purchase an original work of Mr Shahn's for one of his very fond admirers.

Will you let me know, by catalog or letter or both, what would be available, and forward to me a description of these pieces, as well as the prices? If it will be possible to secure his "Sacco and Vanzetti," I will be pleased.

September 22, 1964

Miss Phyllis Holmes
Secretary to Edward H. Bennett Jr.
80 East Jackson Boulevard
Chicago 4, Illinois

Dear Miss Holmes:

As the Gallery was closed until the middle of September, I did not have an opportunity to communicate with you earlier, what with the enormous accumulation of correspondence that awaited me on my return.

I've had some difficulty about getting into my new quarters, what with zoning regulations and other unfortunate details and am therefore postponing plans for one-man exhibitions as I would prefer to have them in the new location.

But we are including work by John Storrs in our forthcoming exhibition "39th Anniversary Exhibition" and will make a special issue of the reintroduction of Storrs to our roster.

At this moment, I am not in a position to state a specific date of the one-man exhibition of Storrs work, but it certainly will be held during this 1964-65 season and I will give you sufficient notice well enough in advance regarding the shipment of COCK OF THE MORNING. I trust this is satisfactory to you. As I mentioned previously, I am determined to get the most ideal new quarters where sculpture will show up in grand style and I trust that Mr. Bennett and Mrs. Booz will be patient. In any event, you will hear from me the moment I have a final address.

Sincerely yours,

EGH/tm

MRS. STANLEY FREEMAN
703 HILLCREST ROAD
BEVERLY HILLS, CALIFORNIA

September 11, 1964

The "Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert,

I am wondering what has happened
to the painting by Max Weber called
"Sculptress in Her Studio". It has not
come back to me yet and I have promised
to loan it to a show out here and need
it. Would you please check into it and
see if it has gone astray someplace?

Yours truly,

Betty Freeman

fall during the time when your paintings are here.

Yours sincerely,



Harry Wood, Chairman
Art Department

HW:asl

cc Don Scheunburg, Chairman Exhibit Committee

David Scouler, Manager Gammage Auditorium

Mrs. Kathryn Gammage, Acting Curator, American Collection

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September 28, 1964

Mr. Robert R. Ludney,
Assistant Secretary & Assistant Treasurer
Women's Hospitality Center
Better Living Building
New York World's Fair
Flushing 52, New York

Dear Mr. Ludney:

Thank you for your letter.

I am glad to learn that the works of art lent to you for the Women's Hospitality Center are about to be returned to us.

Would you be good enough to advise us a few days in advance of the specific delivery date which I presume will be toward the end of this month so that we may make the necessary arrangements to receive the paintings and sculpture. We will take charge of any storage plans and are not committing ourselves for reassigning these works of art for the 1965 season as we cannot afford to have them out of our possession for any further period.

Although I have seen no reports whatsoever of this exhibition, I trust that some of the audience enjoyed it. In any event, I look forward to having them returned at the earliest possible moment.

Best regards.

Sincerely yours,

BGH/rb

city and pass of
Saint Louis

September 26, 1964

Mr. William M. Rasmuth Jr.
R. F. D. 2
East Jordan, Michigan

Dear Bill:

I find a large yellow sheet with three telephone numbers and two addresses all referring to you and am taking a chance on the above.

When Zorach returned from his visit to St. Louis, he telephoned me but I did not quite get all the details. Therefore, at his suggestion, I wrote to Mr. David R. Calhoun, President of the St. Louis Union Trust Company on September 9th, but to date have received no reply.

Would you be a good guy and bring me up to date on the current status of the project so that I may know what's cooking and follow through with Zorach.

I hope you are happy in your new home - if I understood correctly you were to be there after mid-September.

My very best regards.

As ever,

ROR/tm

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UNITED STATES NATIONAL MUSEUM
MUSEUM OF NATURAL HISTORY
MUSEUM OF HISTORY AND TECHNOLOGY
INTERNATIONAL EXCHANGE SERVICE
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

NATIONAL COLLECTION OF FINE ARTS
FREER GALLERY OF ART
NATIONAL GALLERY OF ART
CANAL ZONE BIOLOGICAL AREA
NATIONAL AIR MUSEUM
JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS
NATIONAL PORTRAIT GALLERY

September 18, 1964

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

Since many of Stuart Davis' works are small, compared to most, I have been thinking that we can consider a memorial retrospective exhibition of about eighty items, including some drawings. The enclosed list of paintings and gouaches is larger since I hope that you will check off your first choices and also add some more recent works, since 1958, including the one in this year's Carnegie.

If you would prefer to have me come to go through your files and talk over with you different choices, I shall be glad to do so. We can't expect to get all of Mr. Lane's or the Whitney's, etc., and shall have to consider which are most worthwhile.

Also, if Harvey Arnason does share the exhibition with us, then he should be consulted as to choice and extent of the show, also.

In any case, I do hope to hear your reaction to this introductory list and hope that you won't mind perusing it.

With thanks and best greetings.

As ever,

Adelyn D. Breeskin
Special Consultant to the
National Collection of Fine Arts

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
EXETER ART AND MUSIC CENTER

September 18, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

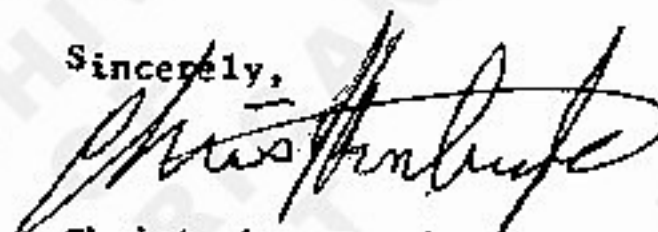
The Berkeley Express Company has agreed to pick up the following objects which you have agreed to lend to our forthcoming exhibition, "A Museum Looks to the Future."

Arthur Dove - Colored Bargeman-1929
Max Weber - Seated figure

They will be in touch with you early next week to arrange for collection these. Meanwhile we have placed insurance coverage on all of these objects for their full value.

We are most grateful to you for your willingness to cooperate in what promises to be a very good exhibition. Later we shall send you a catalogue and of course we shall hope for results in trying to interest our friends in making a purchase for our museum.

Sincerely,


Christopher Huntington
Curator

CH/g

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Joslyn Art Museum

Eugene Klingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-8996

September 15, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Plans are now shaping up for my trip to New York in order to select twelve to fourteen works for our Collectors' Choice show, opening on October 22.

I should have all day Monday and Tuesday for my visit to your gallery. Please let me know if one time would be better than another. I realize that some galleries are closed on Monday.

Sincerely,

Richard E. Ahlborn
Richard E. Ahlborn
Curator

REA/j

OK after 11 AM

September 22, 1964

Miss Emma H. Paport, Librarian
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Miss Paport:

At the request of Edwin O. Christensen we are hereby granting permission of Ben Shahn's DEATH OF A MINER in "A Guide to Art Museums of the United States".

Sincerely yours,

BGH/tm

DONALD MORRIS GALLERY

September 17, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed are the account sheets I promised to send off to you. There is an accounting of what we owe you to date plus some other items which we have out on approval and the balance of works we have from you on consignment at the present time.

We shall return the Dove collage when we come to New York the week of the 21st, which is next Monday. Let's plan to have dinner one evening. Will call you when we get into town.

Florence sends her fond regards.

Best Wishes,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Los Angeles Times



TIMES MIRROR SQUARE

September 22, 1964

Air Mail
Special Delivery

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

I am very happy and flattered that you broke precedent to support a Tseng Yu He color plate.

At her studio I liked best the following paintings which I would hope to borrow from the gallery for the show:

"Embodiment"
"Seals and Signature"
"Pearls of Green"
"Summer in Macao"

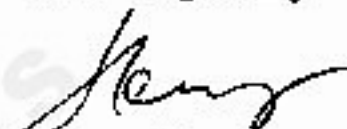
I hope one of these could be used for a color plate. The Schreiber picture is rather a minor one and he had no interest in helping with the illustration.

I am not trying to include in my show all the artists whose work I liked in Hawaii.

I would hesitate to add Doi's work, not having actually seen it, and we now have about as many artists in the show as we can handle. Perhaps in some future year we could organize through the Western Museum Association a rather inclusive Hawaiian exhibition which would include him and such talented people as Stasack whose work does not fit into my "Pacific Heritage" premise.

Thanks again for your help. In due time loan requests for the Tseng Yu He's will be made through Kenneth Ross of the Municipal Art Gallery.

Best regards,


Henry J. Seldis
Art Editor

HJS:pe

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September 26, 1964

Dr. Harry Wood
Chairman, Art Department
Arizona State University
Tempe, Arizona

Dear Dr. Wood:

On September 22nd, we sent you 19 photographs of paintings from which to choose those you find most desirable for your exhibition. We were delayed unfortunately because so many of our paintings were included in the World's Fair exhibitions and others were not immediately available. This is always a difficult time of the year as the photographers, after they return from their vacations are so preoccupied with advance orders that we have to wait considerable time before prints are delivered to us.

In any event, I think under the circumstances it would be advisable for you to communicate with us immediately and to inform us as to your wishes not only in relation to the selection but also the name of the packer and shipper. We find that most institutions use either Santini Brothers at 447 West 49th Street or Budworth at 424 West 52nd Street.

I would suggest that you communicate with either one or anyone else whom you would prefer and send us a copy of the order so that we may have the material ready for pick-up.

Best wishes.

Sincerely yours,

EGH/tm

GUMP'S

September 21, 1964

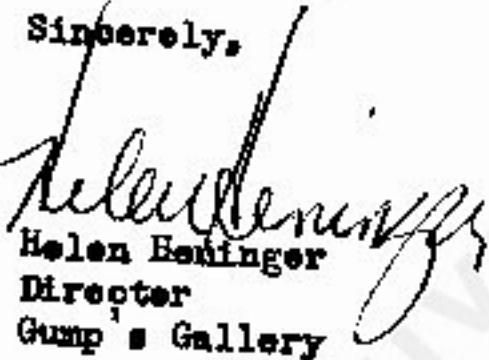
Tracy Miller
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Miller,

We have sent off the 'PAIR OF BIRDS'
to the University of Arizona Gallery
today as you requested.

Enclosed is a receipt from us.

Sincerely,


Helen Beninger
Director
Gump's Gallery

hh/bb

enclosure

completely inaccessible except to the few people I really want to see. Being in an open store is a hell of a situation and having so many good artists whose work is called for constantly adds to the problem considerably. I promise that my letters in the future will be light and gay. I also hope and know that your show will be a howling success and am happy that I had an opportunity to participate in it. Do send me several catalogs and, if possible, Xerox copies of all the clippings, as I am most interested in knowing about the overall reaction.

With fond regards,

As ever,

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Olive Road at Speedway
Tucson, Arizona 85721

Dear Bill:

WGH/tm

At last I have been able to reassemble all the material you requested and am enclosing our final consignment list with all the pertinent data. There is only one substitution I was obliged to make as Bob Root's - WESTERN ART - was out on exhibition and I was unable to get it back in time for your show. We have a very similar example which I thought would serve the purpose admirably.

Three of the items are being shipped to you from various sources. These are listed below:

Western Art - Young Sea Fox with Billie Billy from Des Moines, Iowa
(The painting is for sale and the owner would prefer not to have his name used. Thus you may not list it as a consignment from this gallery.)

Western Art - Blackbird being shipped to you from Fort Worth Art Center via Railway Express.

PARROTS - SUWAY TOY being shipped from Crap's in San Francisco.

You have already received one from Crap's - 4353 VISION OF SOUTH 100 as well as the John Art BIRTH CERTIFICATE - LATHAMIA LOTZ listed in our consignment \$7752, dated September 2nd.

Nevertheless I am including all the items on this final consignment so that you have everything on one set of lists.

I am sorry to be so slow with this material, but you do have the complete set of photographs for the catalog, etc. and we are now ready for the shortage of this has been the most hectic period of my life, what with the shortage of help and the slow return of a number of these items which were in various exhibitions. Besides, I have been working on five outside shows for various museums throughout the country with the same complications involved in each instance. This is some work and details involved, particularly since seems insufficient for all the work and details involved, particularly since we have an exhibition of drawings which is growing the most tremendous interest and attendance plus constant conversation, telephone calls and letters. I hope to will travel together and get this place in complete order and hereafter will concentrate entirely on the gallery activities instead of spreading myself over so wide an area. I am completely exhausted and am waiting around with one of the worst colds, etc. I can't wait to get out of this building into new quarters where I will make myself

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LAW OFFICES
VOGEL, SIGSWAY, SEIDMAN & HARRIS
25 BELDEN AVENUE
NORWALK, CONNECTICUT 06852

SIDNEY VOGEL
MARGARET SIGSWAY
ROBERT B. SEIDMAN
(ON LEAVE)
ARTHUR B. HARRIS

RICHARD KNECHEN
WAYNE A. BAKER

TELEPHONE: 947-5661
(AREA CODE 203)

September 25, 1964

The Downtown Gallery
32 E. 51 Street
New York, New York

Re: Artists, Inc.

Gentlemen:

I have been appointed receiver for the above named corporation and one of their assets is a Ben Shahn painting. I have been informed that this painting was purchased from your gallery some time in November of 1962 by Theodore Lodigensky and Theodore CoConis.

The painting is of two pigeons looking at each other with a Biblical verse painted on it.

Would you be so kind as to inform me as to whether or not you have any record of this sale and if so the amount of the sale and if the painting was sold as an original or signed print, or simply, a print?

Your prompt reply would be appreciated.

Very truly yours,

VOGEL, SIGSWAY, SEIDMAN & HARRIS

By: *Wayne A. Baker*
Wayne A. Baker

WAB:tnt

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September 18, 1964

Goldsmith Brothers
77 Nassau Street
New York, New York 10008

Attention: Mr. Mottola

Dear Sir:

Thank you for your prompt service on my previous order, which I received today.

May I now have the following:

- ✓ 100 sheets National 19-301 V321E ring sheets
- ✓ 10 rolls 79EL-5201 gray 3/8" dymo tape

Thanks for your usual good attention.

Sincerely yours,

Tracy Miller

September 25, 1964

Miss Evelyn G. Morel
American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Miss Morel:

We note that the exhibition handled through you for the Provincetown Art Association will close on October 6th.

Of the four items we have consigned to you for this exhibition (our consignment #7473), we would like the Demuth, the Spencer and the Zorach returned here to this gallery, but would appreciate it very much if you would ship the Ben Shahn THE BLIND BOTANIST 1961 drawing directly to the Far Gallery at 746 Madison Avenue, New York City, where it has been promised for an exhibition. This should be directed to the attention of Mr. Yeiser.

Many thanks for your trouble and cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

September 23, 1964

Far Gallery
746 Madison Avenue
New York, New York

Attention: Mr. Yeiser

Dear Mr. Yeiser:

With regard to our telephone conversation, I have checked and find that the two Stuart Davis drawings you wanted PORTRAIT OF JAMES JOYCE 1922 and COMPOSERS OF MUSICAL COMEDIES and the Ben Shahn ONE OF A SCORE #4 are here and can be picked up. However, the other Shahn THE BLIND BOTANIST is out on exhibition at the Provincetown Art Association, which show closes on October 6th. If that is not too late for you, I will write to Provincetown and have them return that one picture directly to you.

Would you be good enough to let me know your wishes in the matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

*did you see reply?
yes, by phone
all OK - went
out yes ferder
Tll 10/17*

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WITTE MEMORIAL MUSEUM

3801 BROADWAY · BRACKENRIDGE PARK · SAN ANTONIO 9, TEXAS · TELEPHONE: TAYLOR 6-0647

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September 3, 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are making preparations for the John Marin exhibit at the Witte Museum in October and have received commitments from a number of the owners of Marin paintings in this state for loans. We are planning to have a catalog printed, and of course, wish to begin on this as early as possible.

We are still anxious to have about fifty paintings from your gallery, if that is still possible. Mr. William Lillys was in San Antonio a short time ago and told me that he had talked with Mr. Marin about our plans, and that there seemed no objection to our asking you and Mr. Marin to make a representative selection for us. I hope that this meets with your approval, and that we may have paintings from all periods available in your collections.

Would it be possible to have a list of the paintings which we may borrow, with dates, media and sizes for the catalog? Are there photographs available to us for publicity and for use in the catalog?

I look forward to hearing from you and hope that all these requests do not presume too much.

Thank you again.

Very truly yours,

Martha Utterback

Martha Utterback
Curator of Art



THE UNIVERSITY OF ARIZONA
T U C S O N

COLLEGE OF FINE ARTS
DEPARTMENT OF ART

September 12, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter came at the same moment I was about to write you concerning the Marin pictures. Therefore, I am delighted to learn that you have already prepared the material and are sending it to me.

I think now I will be in New York City around Christmas time, and of course I will drop in to see you and talk about the Marin project. Bill Steadman tells me you might be in Tucson for the opening of the Gallery's "Birds in Art" exhibition. If so, I hope to have the opportunity of seeing you and talking with you. I have all my material on Marin at my home and you might like to get some idea of how I am going about this thing.

Please be assured that I never doubted your interest in the project for one moment.

Sincerely,

Sheldon Reich
Assistant Professor of Art

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September 28, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W1, England

Dear Mr. Brown:

I did not write to you earlier as you specified that you would be away on your holiday for a month or so but now that the time is up I thought it appropriate to burden you with correspondence.

As we have very little to add to the group of Shahn's you have in your possession we cannot make any arrangements with Denmark at this moment. Shahn has been preoccupied with his books, a tapestry, and a stained glass window and consequently produced very little in the way of easel pictures during the past year-and-a-half.

I would prefer to wait until we really have enough material to get the Dances up on their toes.

In referring to our old records relating to our previous exhibition as of 1960, our arrangements were that we would pay the packing, transportation and insurance expenses to London with the proviso that you would assume all the expenses in returning the remaining pictures to us. Thus, I was rather startled when I received an invoice from your office dated August 19th for the sum of £158 plus, assuming also that we would have additional bills to pay. Would you be good enough to check into these figures which will not only dissipate our remaining commission on the sales but will dig into our so called "capital", and being no financier personally I would appreciate it translated into dollars in your final statement.

I trust that you have had a very pleasurable holiday and certainly look forward to your forthcoming visit in November. My very best regards.

Sincerely yours,

NEH/rs

just drop in in an afternoon.

I shall hope to hear that
we may see you then.

Sincerely,
Lynne Landy

MRS. RICHARD LANDY
128 CHESTNUT STREET
BOSTON

LL

→ To open cut here →

John Bell Esq.
OXFORD UNIVERSITY PRESS

AMEN HOUSE WARWICK SQUARE

LONDON EC4

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The 'APSLEY' Air Letter
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Miss Edith C. Halpert

The Downtown Gallery

32 East 51 Street

NEW YORK 22 N. Y.

U. S. A.

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September 9, 1964

Madame Hing Griliches
Galerie Coeur
Tableaux Modernes
36, Avenue Matignon
Paris 8^e, France

Dear Madame Griliches:

I hope that you and your husband enjoyed your vacation with its fascinating itinerary. As for me, I had a ghastly summer as there have been additional complications about my new quarters and we decided to remain where we are, through December of this year with the hope of opening up in grand style in the grand gallery in January. Meanwhile, I spent all but a few weekends right in the Gallery working about eighteen hours a day to supervise the re-painting, re-filing, and most of all, checking the inventory which got all messed up during the past year-and-a-half because our stock clerk went completely berserk and forgot to make entries and/or labels for the items received. Now everything is in good order and I have a special clerk to re-write all the books, bringing our records to their usual standard.

I certainly look forward to being in Paris with you and the rattlers in February when the one-man exhibition will open. It would be a great help to me if you could send me the complete set of photographs, together with the dimensions and titles on the reverse side of each print so that I can specify in advance the selling prices, and will also be aware of what is included. No doubt Rittner has a complete set of his catalogues but I am now enclosing our publicity releases of the last few shows so that you may get the material which we promote. The American Federation of Arts Catalogue has an excellent Forward by Frank Getlein and if you credit him I am sure he will not object to having excerpts lifted from this Forward, and/or for the Press.

We have just received three large paintings from Ottosen, one or two of which we will include in our 39th Anniversary Exhibition to be held during the month of October. Because of all these complications I am postponing one-man exhibitions until 1965, when we will run them consecutively and I will let you and Ottosen know in advance so that all the paintings may reach us at the proper time. Incidentally, there is something

ZEITLIN & VER BRUGGE

JACOB ZEITLIN
JOSEPHINE VER BRUGGE ZEITLIN
Cable Address: Jabberwock

815 No. LA CIENEGA BLVD. • OLeander 5-7581
LOS ANGELES 69, CALIFORNIA OLYmpia 2-0784



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Libraries bought. Catalogues issued.*



23 September 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

We have a customer who is anxious to obtain color reproductions of the work of Andrew Wyeth.

We would be most grateful if you perhaps could tell us where we might obtain such prints.

Thank you for any information.

Sincerely yours,

James Normile

James Normile

*MMH
net*

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view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

has increased considerably. Our
Personal Property Floater and Fine
Arts Policy is ^{expiring} right away, so
we are re-thinking the whole thing.
I would be glad if you would send
me an appraisal which I can hand
over to the insurance company - and
a bill for whatever your usual charges
are. Also, (on a separate statement
as they are insured with a
Santa Fe company) - your appraisal
of the present day values of our
likeness beloved O'Keefe : -
"Winter Solon"

- | | | |
|-----|---------------------------------|--------|
| (1) | "Hollyhocks" - 1952 | 4000.- |
| (2) | "In The Patio II", 1948 | 5000.- |
| (3) | "Red Hills and Pedernales" 1946 | 6500.- |

and, also, a bill for your appraisal charges - Both the policy for San Antonio coverage and for Santa Fe coverage expire this month so I should correct, if necessary, the

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

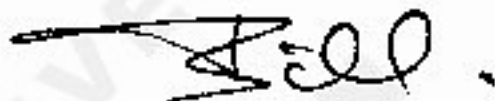
September 17, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This is just a brief note to let you know one very concrete evidence of the Trustees' and staff's serious concern and involvement in your magnificent donation. This afternoon, on the recommendation of the Chairman of the Building Committee, and with the concurrence of the Treasurer and of the President, we have awarded a contract for necessary electrical work in connection with the lighting and air conditioning of the Gallery of 20th Century American Art to the sum of \$30,760. I thought that you would be heartened by this substantial evidence of the Gallery's unshaken belief in the importance of what we are trying to accomplish for the city and the nation.

Sincerely yours,



Director

HW:arf

Print to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ing to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

RED ROOSTER - Anon. Artist
Weathervane, late 18th C.
Woodcarving, painted

PEACOCK (TINSMITH'S SIGN), early 19th C.
Zinc, cut out, hammered and polychromed.
22 1/2 " h.

SEAGULLS, 1963 by John Marin
Watercolor 20 1/4 x 15 1/4

SEA GULL, 1933 by Arthur G. Dove
Oil, 28 x 22

EARLY MORNING, 1951 by Yasuo Kuniyoshi
Drawing, 28 1/2 x 22

BLACKBIRD, 1943 by Arthur G. Dove
Wax Emulsion, 24 x 17

MERGANSER FISH DUCK, 1883 by William Harnett
Oil, 20 1/2 x 34

DOVE, 1961 by Ben Shahn
Drawing - watercolor, 12 x 9 1/4

THE HERON OF CALVARY #1, 1962 by Ben Shahn
Watercolor and gouache, 32 x 23 1/2

THE HERON OF CALVARY #2, 1962 by Ben Shahn
Watercolor and gouache, 33 3/4 x 23 3/4

BIRD - ON THE THEME OF GOYA, 1959 by Leonard Baskin
Ink Drawing, 25 3/4 x 39 1/2

WOMAN WITH PARROTS, 1912 by Charles Demuth
Watercolor, 5 1/2 x 8 3/4

YOUNG SEA DOG WITH FRIEND BILLY by Marsden Hartley
Oil, 40 x 30

OFFERING, 1957 by Morris Graves
Sumi and Gold Leaf, 13 1/2 x 17 1/4

WOUNDED IBIS, 1947 by Morris Graves
Tempera, 30 x 25

PELICAN CAGE, 1917 by William Zorach
Oil, 18 x 22

THE SEA GULL, 1954 by William Zorach
Milan Italian Marble, 8 1/2 x 19 1/2

VERSION OF PALM 133 #5

We have written the Wadsworth Atheneum for the loan of "Gas Pumps" by Stuart Davis and wonder if you would be good enough to forward the enclosed letter to Mrs. Benson Ford.

Thank you so much for your wonderful help.

Sincerely,

William E. Steadman
Director

WES:mmm

P.S. - We'll need insurance valuations.

will be shipped from museum

def re make a change ment

15
11
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16
13

#5 is listed on #7782
NFS
early 19c. Ins. - 1000.
Ins. 9000.
NFS
Add \$1500
Ins. Y. K. Ins. 3500.
\$5000 * from first visit
\$18,000
#525 - 750 - \$2500.
\$900 -
\$2000 -
\$12,500
1957 NFS Ins. 1000 -
NFS \$500
Central Port - \$1800.
\$5000 -
\$363
Sent

September 2, 1964

Mrs. Maurice Rosenbaum,
1011 Amelia Drive
Long Beach 7, Calif.

Dear Mrs. Rosenbaum,

Your letter of August 12th regarding the Ben
Shahn drawing of Gandhi in the August 25th issue
of LOOK, has been forwarded to Mr. Shahn's dealer,
Mrs. Edith Gregor Halpert of The Downtown Gallery
32 East 51 Street, New York City, for further at-
tention.

Sincerely yours,

Leemarie Burrows
Art Department

Bruce Howe
Hammersmith Road
Newport, R.I.

September 22nd, 1964

The Downtown Gallery,
32 East 51st Street
New York, N.Y.

Gentlemen:

I am interested to know
the prices of two of the drawings
in the current exhibition. They
are

postal
or otherwise

"Grain Elevators", 1924 crayon & pencil $9\frac{1}{2} \times 11\frac{3}{4}$
by Proctor Dickinson 950.

"Waterfall, Yosemite", 1920 pencil
by William Zorach $13 \times 15\frac{1}{2}$
500.

Sincerely yours,

Bruce Howe

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September 11, 1964

Mr. Edward Albee
Box 511
Montauk, New York

Dear Mr. Albee:

Yesterday I received a telephone call from your secretary requesting photographs and prices of some of the pictures in our current American Drawing exhibition.

I regret that, of those in which you expressed interest, the Baskin and the Marins are sold and the Levine is on loan and not for sale.

I hope that, after all, you will have occasion to be in the city before October 3rd when this exhibition closes and see the other exciting drawings in this show.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 408 MADISON AVENUE NEW YORK 23 NY MU 8-0800

ALLEN F. HURLBURT, *Art Director*

Sept. 3, 1964

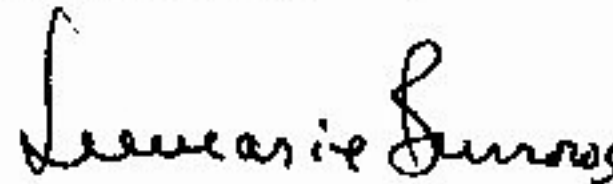
Mrs. E. G. Halpert, Director,
The Downtown Gallery,
32 East 51 St.,
N.Y.C.

Dear Mrs. Halpert:

Sorry the business office drew the check for \$2500
in the routine way.

Hope the attached endorsement will be satisfactory.

Sincerely yours,



Leemarie Burrows

Enc.

Prior to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID FISHER
COUNSELLOR AT LAW

30 BROAD STREET
NEW YORK, N. Y. 10004
TELEPHONE HA 5-5100

September 10, 1964

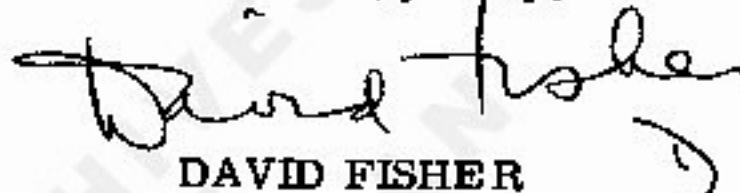
Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

You may recall that some time ago I discussed with you the fact that Mr. and Mrs. Rattner were organizing, at their accountant's suggestion, a corporation, under an agreement, copy of which I enclose.

Inasmuch as the corporation has been duly incorporated under the New York law and is now in effect, Mr. Rattner would appreciate your causing checks in the future, when otherwise payable to him, to be paid instead to Rattner-Gentle Creations, Inc. I have no instructions from him as to where the checks should be mailed and, accordingly, suggest that you continue to mail them to Mr. Rattner until he otherwise requests.

Yours very truly,


DAVID FISHER

DF:C
Enclosure

for to publishing information regarding sales transactions, cardholders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

19th, Sept. 1964

Dear Edith:

From the enclosed material I suppose you have followed Henry Seldis' proposal. Please do let me know your opinion.

One painting named "A Claim of Landscape", I believe was included among those photos I sent you, has loaned through a trustee of HAA for Dupont show at N.Y. World Fair. I can not refuse this request, as I am working everyday now at the Academy's basement for the mural. It will be under the courtesy of your DTG, and will be send to you after six months of exhibition.

The mural progress nicely. It natually has eaten up all my time and energy. The final month I shall have to rent a warehouse to have them all hanging up for the last adjustments. If everything goes well, it will be assembled at the Association at the end of December. If possible, Gustav will join me, we shall spend our Christman and New Year holiday at S.F. this year.

I hope your new season began well, and the newplace develope smoothly.

From both of us our usual Alohas !



LIST OF ADDRESSES

1. Mr. Sam Cantey III
First National Bank
Fort Worth
Texas
2. Mrs. Robert Windfeldt
1900 Spanish Trail
Fort Worth, Texas
3. Mr. Robert Straus
53 Briar Hollow Lane
Houston, Texas
4. Mr. Raymond Nasher
957 Republic National Bank Building
Dallas 1, Texas
5. Rev. Everett H. Jones
830 Westover Road
San Antonio, Texas
6. Mr. John F. Lett
3214 44th Street
Lubbock, Texas
7. Mrs. Ogden K. Shannon, Jr.
6820 Curson
Fort Worth, Texas
8. Mrs. Emma H. Bohan
Hob Hill Ranch
Route 2, Box 256
Weatherford, Texas
9. Mr. Richard J. Gonzales
48 Tiel Way
Houston 19, Texas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

Sept
Nov

September 22, 1964

Mr. R. B. Beaman, Exhibition Chairman
Dept. of Painting, Design and Sculpture
Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Dear Mr. Beaman:

Although we shipped the original painting to you, I am now enclosing a photograph which we succeeded in obtaining from our photographer, of Tseng Yu-Ho's painting of her signature.

We did send you a complete list of the 13 other photographs - on September 13th. To make sure that you do have a list in addition to the photographs, which have all the pertinent data, I am enclosing another one so that you may return it indicating which of the paintings you want us to reserve for you. I will then send you a consignment invoice which will include the prices as well as pertinent details, etc.

Our current exhibition of American drawings has created such tremendous interest and attendance that we are rather hectic here, but we will have the material ready when and if you let us know which of the shippers you have engaged for packing, transportation, etc. The consignment list will have the sales prices and insurance valuations and, as I mentioned before, will be sent to you as soon as you make your decision or choice of specific paintings.

Best regards,

Sincerely yours,

EJR/tm

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September 15, 1964

Esther Bear Gallery
1125 High Road
Santa Barbara, California

Dear Esther:

After a hectic Summer during which all of my employees were absent most of the time, we are finally back in business and I'm now acknowledging the six Dale paintings which arrived on August 28th and September 9th respectively. The temporary employee sent you receipts, copies of which I have just come across. They were in somewhat garbled condition and I'm therefore enclosing a combined record with your net figures as indicated in the two consignments.

As you requested, I set aside "Hill Town" and "Ad Hoc" for Mrs. Burton Tremaine and we will be glad to show the others to Mrs. Warren T.

My perspective landlord - I'm referring to the handsome new Gallery I mentioned in my previous correspondence - pulled the dirtiest doublecross on me, and now I have to start all over again. However, I may stay on in the present quarters which I've had redecorated but cannot commit myself to any specific dates in connection with one-man exhibitions and am writing to the artists accordingly. We opened with a stunning exhibition of drawings and have already announced our 39th Anniversary Exhibition for opening on October 7th, in which I will of course include two or three Dales and will announce exhibition plans as of January and thereafter for the balance of the season. Of course you will be advised as to the specific dates on the Dale one-man show well enough in advance so that we can make it a real lulu. We will certainly remain here through the end of this year, now that the project and all the plans in connection with the new place have collapsed. I'm sure that I will find something long before the first of the year and will let you know accordingly.

Meanwhile, my very best to you.

Sincerely yours,

RCH/abb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

September 9, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I am getting copy ready for the Davis catalogue and would like to know whether you would prefer to have the courtesy line for the paintings that are listed below use your name or that of the gallery.

MUSIC HALL
ROCKPORT BEACH
LANDSCAPE WITH DRYING SAILS
HIGHTSTOWN TURNOFF
SALT SHAKER

Would you also send us the insurance valuation for SALT SHAKER. When I wrote to the Museum of Modern Art they suggested that I get in touch with you since the painting is in your possession now.

Thanks very much.

Sincerely,

Marjorie Ruben

Marjorie Ruben

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MONTREAL MUSEUM OF FINE ARTS
LE MUSÉE DES BEAUX-ARTS DE MONTRÉAL

1379 SHELBROOKE STREET WEST, MONTREAL 25, QUEBEC

DAVID G. CARTER, DIRECTOR

CABLE ADDRESS: MONTMUSE
TELEPHONE: 842-8091

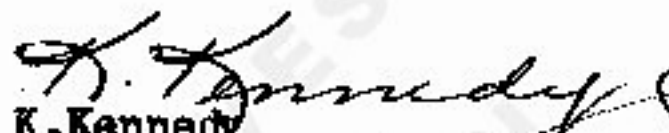
September 9, 1964

The Downtown Gallery
32, East 51st Street
New York, N.Y. 10022.

Dear Sirs,

Will you kindly remove the
name of - Mr. Edward Cleghorn, Ass't. Dir.,
Montreal Museum of Fine Arts from your mailing
list, as Mr. Cleghorn has been deceased for
the past two years.

Yours sincerely,


K. Kennedy
Assistant to the Director

;pb

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Schramm

TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

September 23, 1964

Dear Edith

Your letter of September 19 arrived this morning (the 22nd). So glad it didn't come before. Otherwise I would not have had that good conversation with you over the phone last night nor would I be so aware of the unisexual* condition of New York.

The Hartley was picked up this afternoon and will go out first thing in the morning.

All that you suggest regarding consignment, percentages etc. is in order and approved. I'm in the happy situation in which I will be pleased if you sell it and delighted if you don't.

Jim joins in very best to you and in the hope that we will be able to see you next month.

Love *Do -*

** Asexual is correct, I guess.
Besides, it goes with A frame
houses and A frame dresses*

DS/jj

Mrs. Edith Gregor Halpert
32 E. 31st Street
New York 22, N. Y.

PAUL KEITH
Sculptor
Taos, New Mexico

P. O. Box 201

September 25, 1964

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I would appreciate having a copy of the catalog for your new exhibition of Twentieth Century American Drawings. Please mail to the address above and bill me for any cost.

Very truly yours,

Paul Keith

*PK note re has made no
catalog release and announce
hint ed*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 9-7777

September 17, 1964

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Both Marilyn and I hope the real estate problem which was troubling you this past weekend has been brought under control. Certainly, this is but a minor obstacle to establishing a new location for the Gallery.

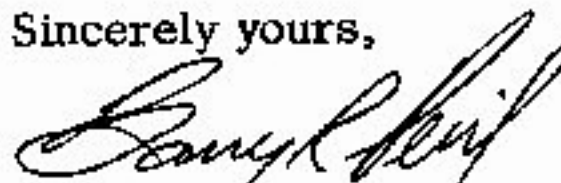
For several days we have thought about the Davis ("Painting For Two Front Teeth"). We would be delighted to have it and we are grateful to have the occasion to purchase it. The fact that it comes from your personal collection makes it all the more meaningful to us.

My check for \$3,000.00, in part payment for the \$10,000.00 price, is enclosed. We will take care of the balance within the next few weeks. Meanwhile, we would appreciate your sending the painting to us, air freight, at your earliest convenience.

In October we shall be in New York. A few days before we arrive we will write you in order that we may, if it fits in with your schedule, spend some time together. You did mention that you may be in Philadelphia at the end of this month. If your other commitments here permit, we would be pleased to have you visit us. Let us know what your plans are in this respect.

Once again, we are very happy about securing so beautiful a painting by Stuart Davis.

Sincerely yours,



BARRY R. PERIL

BRP:w
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 9, 1964

Mr. William E. Candy
550 South Flower Street
Los Angeles 17, California

Dear Mr. Candy:

Please forgive the delay in my answer to your letter of July 26th. The Gallery was closed during the past two months and we are just about to reopen for the new season.

The specific drawings referred to in your letter are all in private collections and unfortunately there are no other Shaks of similar subject matter. We now have a comprehensive collection of his work as two major exhibitions here and abroad closed recently and the loans have been returned to us, together with several of the most recent examples. If by any chance our photographer can possibly catch up with the outstanding orders for prints I shall try to assemble a small group for your consideration and will send them on as quickly as they are received. The whole art field closes down during July and August, but by mid-September we are "back in business" and are operating on schedule, thus I hope to send the material on to you shortly after but it would be preferable to have you come in-- if you plan to be in New York in the near future-- to make a personal selection directly from the actual drawings and paintings.

In any event, you will hear from me shortly.

Sincerely yours,

RMH/vb

2205 LIBERTY BANK BUILDING
OKLAHOMA CITY 2

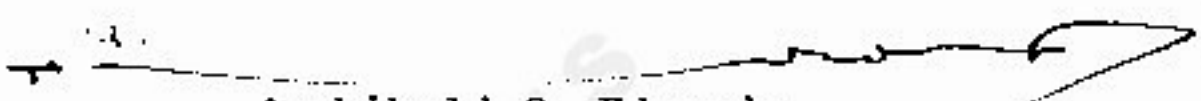
September 11, 1964

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Sirs:

I have your card on the Twentieth Century American drawings. Do you have a catalogue of this and if any of these things are for sale, could it be priced? I am particularly interested in the Arthur Dove, Morris Graves, John Marin, O'Keeffe and Sheeler.

Sincerely,



Archibald C. Edwards

ACE:lkf

Christopher Cook was born in Boston, Massachusetts, in 1932. He attended public schools in Newton, Mass., graduating from Newton High School in 1950. He received his B. A. from Wesleyan University in 1954, and his Master of Fine Arts degree from the University of Illinois in 1959. He has lived nearly half his life in New Hampshire, where he has taught at Colby Junior College, and is now teaching at the University of New Hampshire. Recently granted a year's leave of absence from the University, Christopher Cook will spend the coming school year at Phillips Academy, Andover, Mass., as Assistant Director of the Addison Gallery of Art.

The artist's paintings, prints and drawings have been exhibited at the following galleries throughout the country: 1954, Two-Man exhibition, Wesleyan University; 1955, The Art Wood Gallery, Beacon Hill, Boston; 1956-64, Annual Exhibitions, New Hampshire Art Association; 1958, University of Illinois; 1959, Northwest Printmakers Exhibition, Seattle Art Museum; 1959, California Society of Etchers, California Palace of The Legion of Honor, San Francisco; 1960, Portland Summer Art Festival, Portland, Maine; 1961, One-Man Exhibition, University of New Hampshire; 1963, XXth. American Drawing Annual, Norfolk, Virginia; 1963, One-Man Drawing Exhibition, Colby Junior College; 1963, New England Drawings, De Cordova Museum, Lincoln, Mass.; 1964, Boston Fine Arts Festival.

Christopher Cook was a fellow at the Yale-Norfolk Art School, 1954, and his painting "Bather", received the Yankee Magazine award, in 1962, at the annual exhibition of the New Hampshire Art Association. In Boston,

September 22, 1964

Mr. James H. Saylie, Associate Professor
Union Theological Seminary
3401 Brook Road
Richmond 27, Virginia

Dear Mr. Saylie:

Thank you for your interesting letter.

I am sorry that we will be totally unable to be of help to you in preparing your lectures. The Ben Shahn THE CHURCH IS THE UNION HALL has not been available since 1946 and we do not handle the work of Henry Koerner.

I certainly appreciate what you are trying to do with your teaching and wish you great good luck in assembling the material you need.

Sincerely yours,

Tracy Miller

Max Weber	Woodcut	Abstraction D#P73	50.
	Lithograph	Mother and Child #P46	100.
		Still Life with Apples #P51	150.
 <u>American Folk Art</u>			
Anonymous	Sheet Iron	Eagle Silhouette	350.

Do let us know if this list agrees with yours and is in good order and we will send out a formal consignment invoice to you and the items will be ready for your pick-up. It was good seeing you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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MAKIN SHOW - TEXAS

ALL BELOW SILE * * TEXAS COLLECTORS

1. Movement - Boat, Sea and Sky, Maine	1944	22x28	Rev. Everett H. Jones
2. Movement - Wind - Southwest	1947	22x28	Mrs. Emma H. Nelson
3. Apple Blossoms - Saddle River, N.J.	1952	22x28	Mr. Richard J. Connally

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Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 842-8996

September 9, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Sometime between the middle of this month and the first week in October, Mr. Kingman or I plan to be in New York to make selections for a purchase exhibit.


We would like to obtain between twelve and fifteen works such as the Brodersons which you showed me last March, or of your current show of contemporary drawings. I feel certain we can guaranty purchase of at least one substantial work and would hope to sell several others.

We are calling our show "Collectors' Choice" and it will run from October 22, to about the 5 of November, that is, two weeks. Would this be of sufficient interest for you to help us out on the transportation - insurance coverage?

I'll write a more specific letter when I learn my arrival time in the city. Many thanks again for the help in obtaining that wonderful Broderson sketch.

Most sincerely,

Richard E. Ahlborn
Curator


REA/j

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

September 3, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The next University of Illinois Biennial Exhibition of Contemporary American Painting and Sculpture is scheduled for March 7 through April 11, 1965, and we are now in the process of making selections of painting and sculpture for this show.

Our jury will be in New York for this purpose from October 5 through 24, and we are looking forward to seeing work at your gallery. We will appreciate any cooperation you may be able to give us in this matter.

Sincerely yours,

C. V. Donovan

C. V. Donovan

CVD:BS

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TELEPHONE: MARKET 3-1174
"CABLE: SCIENCEPLANE"

SCIENTIFIC Model Airplane Co.

"QUALITY MODEL KITS SINCE 1928"

115 MONROE STREET
NEWARK, NEW JERSEY 07102

September 3, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of August 28th.

I understand that you are interested in items from the Lincoln era and thought you might be interested in something I have. It is a black bordered copy of the New York Herald newspaper of April 15, 1865 giving the news of Abraham Lincoln's assassination. It is an original copy in mint condition and actually is an EXTRA 8:10 A.M. edition printed the morning following the president's death.

If you are interested in seeing the newspaper, I will be glad to bring it along at the time of your gallery show.

Sincerely yours,

SCIENTIFIC MODEL AIRPLANE CO.

John D. Frisoli

JDF:MH



Manufacturers of the Famous *Scientific* Flying Model Airplanes

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September 5, 1964

The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Sirs:

As Mrs. Stanley Woodward is presently in Europe she will be unable to attend the Preview Reception on Tuesday, Sept. 8 from 5 to 7.

It was very kind of you to send her an invitation.

Sincerely yours,

Lillian B. Nowick

OXFORD UNIVERSITY PRESS

Telephone : CITY 7701 (8 lines)

Telegrams : FROWDE CENT LONDON

Cables : FROWDE LONDON E.C.4



P.O. BOX NO. 136
AMEN HOUSE
WARWICK SQUARE
LONDON E.C.4

JOHN BROWN, Publisher

7 September 1964

Dear Sirs

We shall be publishing in the spring a new edition of S.W. Hayter's New Ways of Gravure which was first published in America in 1949. Mr Hayter wishes to use again an illustration which you gave him permission to reproduce in the first edition, and I am writing to ask you to extend this permission to the new edition. Full acknowledgement will, of course, be made.

The illustration is Abraham Rattner's Crucifixion, 1947.

Yours faithfully

Elizabeth Knight

Paul Rosenberg & Co.
20 East 79th Street
New York

Prior to publishing information regarding sales transactions, newswriters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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D

9/15

A ray of sunshine!

The Titelman's Shahn has been found in Scranton and is on its way today to Altoona. Will arrive there tomorrow and be delivered to them probably the following day.

September 19, 1964

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Entenmann:

Now that we have reopened for the new season, Mrs. Halpert has asked me to write you in regard to the six paintings by Arthur Dove which you have on consignment. We will be grateful if you will send back to the Gallery at your earliest convenience five of the pictures and we have a special request for the sixth.

This latter, the oil entitled BLACKBIRD 1943 has been promised for an exhibition at the University Art Gallery, University of Arizona and we will appreciate it if you will send it there directly. They will pay the expenses of packing, shipping, insurance, etc. and it should be directed to the attention of William E. Steadman, Director of the University Art Gallery, University of Arizona, Tucson 85721.

Many thanks for your attention and courtesy in the matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

September 26, 1964

Mr. Carl Sprinchorrn
Beaver Dam Road
Selkirk, New York

Dear Mr. Sprinchorrn:

As you will note from the enclosed, our letter addressed to you on September 17th together with our check was returned to us, but we obtained your Selkirk address from the Winslow Hotel and are now forwarding it to you at that location.

Would you be good enough to acknowledge receipt so that we may be certain that the address is correct. I look forward to hearing from you.

My very best regards.

Sincerely yours,

EOH/tm

*Sent
Registered mail 9/28
Per Recd Requester*

adela

PK chun
Tret

Dr. Richard A. Shwartz
17 WEST BLACKWELL STREET
DOVER, NEW JERSEY
FOXGROFT 6-0180

PRACTICE LIMITED TO ORTHODONTICS

Downtown Salley

is this
correct
Sept. 17, 1964

Dear Sir:

According to my record the
enclosed \$200 check covers
balance due on my account.

Thank you.

AS Shwartz

*Correct

*Account cleared after above
deposit & entry made.

OK all entries
made

1223 Pontiac St.,
Ann Arbor, Mich.,
September 11, 1964

Mrs Edith Halpert,
32 East 51 St.,
New York City

Dear Mrs. Halpert:

Have you still remaining any really good drawings by Kuniyoshi? I can hardly imagine that you would have such items, but the only way to find out is to ask. If you have one or two would you kindly let me hear, with notations of price, size, etc.

I am empowered by the Ann Arbor Art Association to try to find an appropriate item to add to its permanent collection--do you remember the days when we purchased Alex Brooks' "Nude on a Navajo Blanket" from you? The sum of money I have to work with is not large by present-day standards, but there are no committees involved and I have absolute carte blanche. But there are worth while items on various price levels: it is a question of getting something appropriate to our situation here and good of its kind.

This is something I have just begun to work on, and I am going to have to come to New York, probably in about a month. You understand that I am retired as the director of the U of M Museum of Art, and have absolutely no connection with what goes on there. Undoubtedly you know Charlie Sawyer, my successor, quite well.

You may, if you have the good memory I suppose you to have, remember something about the kind of approach I used to have in matters of collecting. How very much we treasure all the things we ever got of you, the Shahn "Boy" and the drawing "Factory", if not others--how I wish there had been money for more. If you have suggestions of other items beside a possible Kuniyoshi drawing in your present possession that you think might interest me and the Art Association now, I should be very pleased to hear them.

With very kind regards, and in the hope of visiting your gallery in the not too distant future,

Sincerely,

Jean Paul Slusser
Jean Paul Slusser

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EMANUEL M. TERNER
107 WEST SIDE AVENUE
JERSEY CITY, N.J.

September 11, 1964

Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Gentlemen:

Please be advised of a change of address for Mr. and Mrs. Emanuel M. Turner. In the future, all correspondence should be forwarded to:

Mr. and Mrs. E. M. Turner
740 Park Avenue
New York, New York 10022

Mr. and Mrs. Turner formerly resided at:

238 Crest Wood Drive
South Orange, New Jersey

Thank you.

Yours very truly,

D. Caulfield

(Miss) D. Caulfield
Secy. to Mr. Turner

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 26, 1964

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas 75201

Dear Stanley:

It was very thoughtful of you to send me the two photographs of Georgia O'Keeffe. I am very much impressed with you as a photographer and more so that these prints are the result of Minox shots.

Incidentally, it has been a mighty long time since you have paid us a visit and I hope to see you and Billie very soon.

Best regards.

Sincerely yours,

EMH/tm

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORLDWIDE BOOKS, INC.

250 WEST 57TH STREET, NEW YORK, N. Y. 10019

CIRCLE 6-6140

EVA KROY WISBAR, EXECUTIVE EDITOR

RICHARD K. CARLTON, DIRECTOR

September 22, 1964

*ans
8/26/66*

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att: Mrs. Edith Gregor Halpert,
Director

Dear Mrs. Halpert:

Thank you very much for your letter of
September 15, 1964, directed to Mrs. Eva
Kroy Wisbar.

Please be informed that Mrs. Wisbar is
travelling in Europe at the present time,
following an invitation to present our
program at the 21st International Congress
of Art History in Bonn, and attending the
Frankfurt Book Fair.

Upon her return in October, Mrs. Wisbar will
certainly get in touch with you.

Sincerely yours,
WORLDWIDE BOOKS, INC.

Stanley Schneider
by: Stanley Schneider

THE WORLDWIDE ART CATALOGUE CENTRE

September 9, 1964

Mr. Takeo Gima
Gima's Art Gallery
Ala Moana Center
Honolulu, Hawaii

Dear Mr. Gima:

As the Gallery was closed for the two summer months, I have just gotten around to my dictation.

I was very pleased to read the favorable report of the DOI Exhibition and have indicated on our records that "DEEP RIVER" was sold from our consignment, and more so, with the entire total you listed.

No doubt, Mr. Takayama will communicate with me also in the near future. Congratulations!

I look forward to seeing you on my next visit to Honolulu.

Sincerely yours,

EGH/vb

cut in book

9

*Ph
enter*

*Sold to
Comm. Ph*

September 15, 1964

Mrs. Stanley Freeman
703 Hillcrest Road
Beverly Hills, California

Dear Mrs. Freeman:

I'm so sorry that you have been inconvenienced.

The Gallery closed the last week in June and did not reopen until several days ago - September 8th. I am now trying to catch up with two months of correspondence and various requests, etc. and will communicate with you further very shortly.

Thank you for your patience.

Sincerely yours,

EGH/ahb

Ernest

THE BOWENSON GALLERY
32 EAST 51st Street
New York 22, N.Y.

September 9, 1966

Mr. David B. Calhoun
President
St. Louis Union Trust Company
St. Louis, Missouri

Dear Mr. Calhoun:

Mr. William Zamech reported his very pleasant visit with you in St. Louis but forgot to bring with him all the notes he had made in St. Louis in relation to the project. Would it be possible to obtain an outline from you. I will be most grateful. A self-addressed envelope is enclosed for your convenience in answering.

Sincerely,

Edith Gregor Halpert, Director

EGH/ab
enclosure

cc:Mr. William Eisendrath

September 12, 1964

Postmaster
Zone 22
New York, New York

Dear Sir:

We have been having considerable trouble with our mail during the past two or three months. While the Gallery was closed to the public during July and August - through September 8th, we did not wish to suspend mail delivery. This information was supplied previously by us via letter to the Post Office and numerous telephone calls.

We cannot be inconvenienced any longer. The Gallery is open and we wish to have the first mail deposited behind the gate as had been done throughout these many years. All mail after 10 a. m. may be delivered inside. Again, this procedure had also been followed since 1945.

Today (Saturday, September 12th) we have phoned twice to try to locate our mail and finally were advised to send our messenger to 36th Street. At this moment he has been gone for two hours and has probably been shuffled back and forth between a variety of offices. Isn't it possible for you to post a large bulletin at the receiving center so that the distributors will make no further mistakes.

Thank you for your courtesy in this matter.

Sincerely yours,

EGH/tm

EAST CLEVELAND MUSEUM GALLERIES

14840 Euclid Avenue - Cleveland 12, Ohio

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sirs,


Within the next few years Cleveland will open a Cultural Center, quite similar to New York's Lincoln Center. The Cleveland Center for the Arts will have a large Theatre and an Art Gallery devoted to the art of our century. Within the Art Gallery there shall be an Art Library which the public may use for both reference and study purposes.

At the present time, we are in the process of acquiring both books and catalogues from Museums and Galleries for The Cleveland Center for the Arts.

Speaking on behalf of the people of the City of Cleveland, we would sincerely be honored and most grateful if you would be so kind as to send catalogues of your past exhibitions to us. These catalogues in turn will be presented to the Center, and your name listed along with those who have assisted us in our efforts.

With best wishes, we remain

Respectfully yours,



G. W. Fitzpatrick

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- 2 -

from you.

My very best regards,

Sincerely yours,

September 11, 1964

EGH/tm

Mr. Thomas A. Mason
Chief, Artistic Division
United States Information Service
American Embassy
London W.1, England

Dear Mr. Mason:

I was very pleased to hear from you, but feel sorry that you had spent part of your summer vacation in the hospital of an illness. I hope that you are now well and happy.

As I am dictating this letter at my summer home in Connecticut, I have no copies of our previous correspondence, and if I am repeating myself, please forgive me.

Indeed, we would be very happy to arrange for a small exhibition of paintings in various media, as well as some drawings and prints by Stuart Davis to be shown in London, where the interest seems to be rather intense, as we have received a number of requests. However, I certainly would prefer it at the American Embassy, as even the United States National Exhibition in Moscow in 1959 (of which I was curator) considered him a symbol of America and the United States, together with its satellites. Are there any other exhibitions in Europe which you would like to handle an exhibition of this type? I would prefer this under the name of the Davis, and as I previously mentioned it would not "look like" for a commercial gallery in view of the very limited number of paintings which are for sale. As soon as the gallery responds I can check with Mrs. Davis and her attorney to ascertain the release date and will also discuss the idea of having the large retrospective in New York, where it should be initiated. Possibly I will have to be rather vague about the exact date for shipment to London until I get straightened out in both matters. Meanwhile, I am sending you under separate cover some drawings and perhaps some photographs a bit later. No doubt Mr. Power will find the important canvases for this occasion and we can probably borrow others from public and private collections.

Let me know, please, what the financial arrangements will be in relation to shipping from various areas, crating, shipping and insurance, as neither the estate nor I is equipped to undertake the expenses involved. Of course I would like to see such an exhibition in Paris, Rome and in Geneva and if it will not involve too much time, Amsterdam as well. Insofar as the data log is concerned, I am sure that excerpts from the foreword by Harvard Art Museum, then Director of the Walker Art Center, or actual photos published in the Catalog of the Museum of Modern Art expressing Stuart's own point of view would also be advantageous.

I will follow through as soon as I get the data from the attorney and word

September 9, 1964

Mr. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Mickey:

You don't know how much I appreciated the loan of the two drawings for our exhibition. They both look absolutely superb and will be a credit to the artists and to the Gallery, for all of which I thank you.

I am now enclosing our receipt and certainly hope that Edith and you will join us at the opening party.

This has been a mighty rough summer for me but after the place was painted and cleaned and the pictures were arranged on the floor, I began to feel human again. The exhibition really looks very handsome, as you will see for yourself.

Again, with deep gratitude, I am,

As ever,

BSE/vb

September 15, 1964

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Mrs. Ruben:

As you know, the Gallery was closed through September 8th, but we did send you the consignment invoice a few days ago, including all the data you requested. The SALT SHAKER was also added to the list.

The four paintings submitted by The Downtown Gallery should be listed as "Courtesy of The Downtown Gallery". No doubt the Museum of Modern Art gave you the information regarding the SALT SHAKER, but in any event, it should be listed as Collection of the Museum of Modern Art, with the usual courtesy line "Gift of Edith Gregor Halpert" - unless you have had direct communication with the Museum about the credit. Whatever was indicated by the Museum will be satisfactory to me.

I do hope the show will be a great success and that you will be good enough to send a copy of the catalog directly to Mrs. Stuart Davis at 15 West 67th Street as well as several copies to me at the Gallery.

Sincerely yours,

BOH/tm

Minnie Hall
in your card,

VPC

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

September 8, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am writing to ask a very important favor of you. With our constantly increasing business we are handling more and more artists all the time. We find that it is not only terribly important for us to know, but of great interest to a customer when we are selling a painting to have an up to date biographical file on the artist in question.

Therefore, I would greatly appreciate it if you would put the Members' Gallery on your permanent mailing list. This would include notices of shows which is the most important thing I feel we should have, among others.

Thank you for being so good in all the past information you have forwarded to us.

Sincerely,

Carol Klug

Carol Klug, Secretary

Stewart

Baker

September 12, 1964

Mr. Geoffrey Clements
Oliver Baker Studios
243 East 10th Street
New York, New York 10003

Dear Geoff:

The enclosed are not the Kuniyoshi which we thought we were ordering, but no longer need. I don't know whether the mistake was ours or yours, but in any event, whoever they belong to might like to have them.

We did not, however, receive the order for the Preston Dickinson STILL LIFE WITH SIPHON - #30-912. This we would like to have at your earliest possible convenience. Many thanks.

Best,

Tracy Miller

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September 17, 1964

Mr. Carl Sprinchorn
Hotel Winslow
Madison Avenue at 55th Street
New York, New York

Dear Mr. Sprinchorn:

We have just reopened after our lengthy summer vacation and our accountant is checking our books.

Although I'm not equally fond of all of the Maraden Hartleys you offered us, I thought it best to send you a check in full now and thus facilitate matters. You will now find our check enclosed together with our purchase slip which corresponds with our original receipt made out to you on March 14.

I hope you are well and that I will have the pleasure of seeing you since you are so close by.

Sincerely yours,

EGH/tm

P. S. Would you be good enough to sign one copy of our purchase invoice and return it to us in the enclosed self-addressed envelope.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TÉL. : ÉLY. 28-16

R. C. SEINE 57 210.008

September 11, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert,

Please excuse me if my letter of to-day is of a sentimental nature rather than a business letter. When I came back to Paris, I learnt that my mother had died in Russia. Often, did I try to bring her over to Paris, but it was impossible. Fortunately, four years ago, I was able to spend a few days with her, it is my only consolation now.

At the beginning of August, I received the copy of your letter to F. Ottesen. I hope the three paintings which he sent you arrived safely. I like them immensely, and find them very powerful. As I often like to think that on many points I feel like you, I believe and hope you will also like them.

I would be so happy to hear from you. Please write.

With my very best regards and wishes for a great success in the forthcoming season in your new gallery,

Very sincerely yours,

Nina Griliches
N. Griliches

NG/pg

PS: I only spoke to A. C. Rattner on the telephone, and will see him next week.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

September 26, 1964

Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith Halpert:

Many thanks for your prompt forwarding of the photographs of the paintings of our forthcoming show. At a meeting of our Exhibition Committee this noon, we decided to ask you to send them all if possible, but if you feel that you must reduce the number to fifteen, as you indicated in one telephone conversation, we would like to have you hold out of the show the Edward Stead "Crucifixion," the Tseng-yu-ho "Labyrinth," and the Isami Doi "Kasai Sunset."

We like all of the paintings on the rejected list very much, but feel that since all the others parallel something in our American collection except the C. S. Price, and the George L. K. Morris, which we would like to own some day, we might make a very consistent and unified show out of the remaining fifteen.

We will begin work at once on the preparation of a catalogue and will await final confirmation from you as to which paintings you are sending before finalizing the copy.

The auditorium is attracting tremendous public interest and fulfilling all our high hopes as a cultural center. Since your show will be the first art exhibit held there, we are sure of drawing high interest. We would like to have it available ready for hanging on Wednesday, October 14 or Thursday, October 15.

Again let me say how grateful we are for having this opportunity to show your great paintings. We sincerely hope that you will find it possible to pay us a visit this

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ART
Voices
NEW YORK

September 17, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y. 10022

Dear Mrs. Halpert,

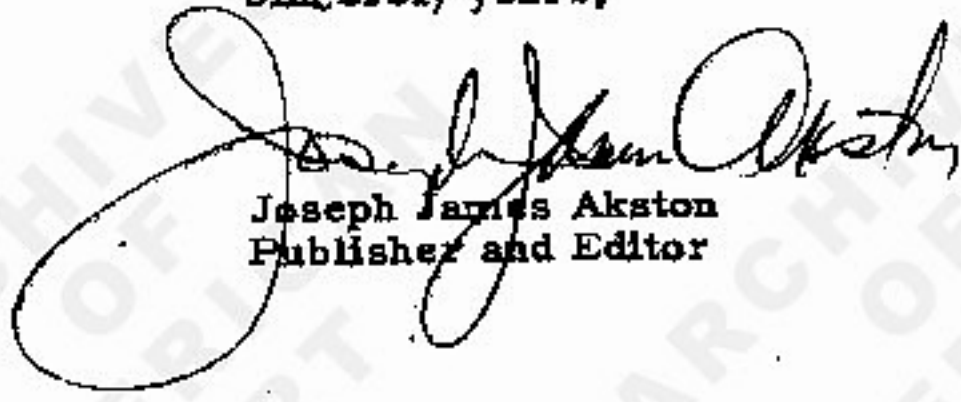
I just flew in from Europe where I was on an extended trip which included most of the countries behind the iron curtain and I found your invitation for September 8th.

Sorry I missed it and I do hope that I have the pleasure of saying hello to you when I untangle myself from my over-accumulation of correspondence which will take quite some time.

In the meantime, I wish you the best of luck with The Downtown Gallery.

With best personal regards, I am

Sincerely yours,


Joseph James Akston
Publisher and Editor

JJA:km

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COPY Changes effected by this endorsement are checked by <input checked="" type="checkbox"/> below. <input type="checkbox"/> change of name <input type="checkbox"/> change of address <input type="checkbox"/> change of item <input type="checkbox"/> change of coverage <input type="checkbox"/> change of premium <input type="checkbox"/> change of... *If motor truck cargo policy, effective time is 12:01 A.M. Standard Time.	Policy Number : IMF 66 48 89 Endorsement date : 9/12/62 Named insured : EDITH GREGOR HALPERT AND/OR THE DOWNTOWN GALLERY Named insured if changed : Address if changed : Policy inception : 6/24/62 Policy expiration : 6/24/63	Effective on and after Noon Standard Time* Sub-agent or broker : HUNTING T. BLOCK Reporting agent : 8 18035

7-5-63 Mr. Madden at
State Dept. and to
send credit to Mrs. Halpert.
cc

Huntington Insurance Company
HARTFORD, CONNECTICUT

HUNTINGTON T. BLOCK
INSURANCE

SUITE 424 WYATT BLDG.
WASHINGTON 5, D. C.
EXecutive 3-2670-71-72

**MARINE ENDORSEMENT
CHANGE IN POLICY DECLARATION**

Change in Item, Coverage, Premium, Rate, Amount, or Term

DESCRIPTION—List items deleted and items added to schedule	AMOUNT	RATE	RETURN PREMIUM	PREMIUM
ADDITIONAL TRANSIT FROM NEW YORK TO STATE DEPT.	92,900.	--		37.16
REDUCTION IN TOTAL COVERAGE 9/12/62 TO 6/24/63	23,650.	--	42.51	
Amount of Insurance now in force \$171,550.	Net additional premium Net return premium			5.41

Premium for this endorsement if on installments		ADDITIONAL	RETURN	REVISED ANNIVERSARY PREMIUMS
AT DATE OF ENDORSEMENT	\$	\$		
FIRST ANNIVERSARY	\$	\$		
SECOND ANNIVERSARY	\$	\$		

Loss Payee

Such insurance as is afforded for loss of or damage is payable as interest may appear to the Named insured and	
NAME	ADDRESS

This endorsement forms a part of the Policy to which attached.
Subject otherwise to all the terms, limits, conditions and exclusions of the Policy.
Not valid until countersigned by an authorized representative of the Company.

Authorized Representative

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POST CARD



Mrs. Samuel Halpert
THE DOWNTOWN GALLERY
32 East 51 St.
New York, New York

from page 2
Mr. Hunter said that he had found a painting by the late Stuart Davis in New York last June and that the Acquisition Committee was anxious to recommend it for purchase. In presenting the usual Resolution necessary for the completion of its purchase, Mr. Hunter cautioned that since the artist had died only about a week after he had made the selection, there was a possibility that the artist's Estate would deny the agreement between Mr. Hunter and the dealer who represented Mr. Davis. However, Mr. Hunter said that Mrs. Edith Halpert, the dealer in question, had promised to make every effort to preserve her agreement with him, so that there was a good chance that we would get the painting. Mr. Rickett felt that by passing such a Resolution we would at least maintain our right to the first refusal.

Mr. Hunter then presented the following Resolution:

WHEREAS, the purchase of an oil painting on canvas by Stuart Davis, entitled "DESIGN FOR NEW YORK MURAL", 1932, 7' x 4', is contemplated, said purchase to be made from the net income now held in the Ralph H. Norton Fund, therefore be it

RESOLVED that, in the opinion of this Board of Directors, \$15,000 of the net income now held in the Ralph H. Norton Fund is not needed for other purposes and, accordingly, is available for the purchase of a work of art, in accordance with the primary purpose of the Fund.

Mr. Mirsky moved the adoption of the Resolution as presented by Mr. Hunter. Mr. Cole seconded the motion which was unanimously carried.

9030 Stevens Lane
Lanham, Maryland 20801
September 21, 1964

The Downtown Gallery
32 East 51st Street
New York City, New York

Attn: Mrs. Halpert

Dear Mrs. Halpert:

Would you kindly send a letter of permission to Miss Emma N. Paport, Librarian: Metropolitan Museum of Art. This is for reproduction of Ben Shahn, Death of a Miner, in a 'Guide to Art Museums of the United States' for which I have prepared the text. The publisher is The Odyssey Press, 850 Third Avenue, New York 22, New York. Miss Emma N. Paport, Librarian at the Metropolitan Museum of Art has advised me to write to you for this letter for the files of the Museum.

Thanking you

Sincerely yours

Erwin O. Christensen

Erwin O. Christensen

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September 15, 1964

Miss Eva Kroy Wisher, Executive Editor
Worldwide Books, Inc.
250 West 57th Street
New York, New York 10019

Dear Miss Wisher:

As you may recall, we had some correspondence regarding books and catalogues in our possession in which you thought you might be interested.

Now that we have reopened for the new season, perhaps you will find it convenient to drop in some day in the near future (please phone in advance) to see what we may have available and what may be of interest to you.

I look forward to your visit.

Sincerely yours,

RM/ahb

To: Norton Walbridge
6292 Camino de la Costa
La Jolla, California

September 18, 1964

PROVENANCE

John Marin CIRCUS RING HORSES 1941

EXHIBITED:

Institute of Modern Art, Boston	Marin Retrospective	1/47
Phillips Gallery	" "	2/47
Walker Art Center	" "	4/47
University of Arizona Art Gallery		2/63
Dallas Museum for Contemporary Arts		10-11/64

REPRODUCED:

Catalog, Inst. of Modern Art, Boston	Marin Retrospective	1/47
Boston Sunday Herald, Rotogravure Section		1/14/47

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1847

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 3-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #1775 RM

424 WEST 52nd STREET

NEW YORK 19, N. Y.

September 18, 1964

Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pa.

Attention: Mrs. Marjorie Huben
Re: STUART DAVIS EXHIBITION

Dear Mrs. Huben:

The Quaker Storage called yesterday advising that they would pick up on Monday next the paintings for the above mentioned exhibition.

Everything as listed by you will be available for their call, with the exception of the loan belonging to Mrs. Roby. This was scheduled to be collected from Santini Bros. and we made several calls upon them but the painting was not available. We now understand that the picture is at another point and will be sent to you direct by Santini when back in their possession.

The unframed "Music Hall", from the Downtown Gallery, has a tear in the canvas, in the stretcher area, and Mrs. Halpert is aware of this condition.

There will be a total of 13 pictures which we shall turn over to Quaker Storage.

Faithfully yours,
W. S. BUDWORTH & SON, INC.

Charles W. Johnson

CW:gm

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping document a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.
All services will be performed, as agreed, subject to delays caused by labor conditions, strikes, ship shortages or other causes beyond control of W. S. Budworth & Son, Inc.

or to publishing information regarding sales transactions, each artist is responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

DONALD MORRIS GALLERY

9-18-64

Dear Edith,

Just a line to let you know that we are not coming in this week. Don has virile pneumonia, so all current plans are to be postponed...Dr's orders.

We will let you know when we can travel and be coming into New York.

Best Wishes,

Alouise

September 15, 1964

Mr. William E. Steadman, Director
University Art Gallery
University of Arizona
Olive Road at Speedway
Tucson, Arizona 85721

Dear Bill:

Here I am back at the old grind, mulling through a correspondence folder which would make the Beatles' mail seem skimpy.

I am delighted that you have your BIRD exhibition in the final twitter. Enclosed you will find the one form you sent us fully filled in as requested and the consignment invoice, which will include insurance valuations, will follow shortly.

Badworth is entirely satisfactory to us and we will have all the material in readiness for the pick-up if and when we are advised by that firm of the specific day. Incidentally, we did forward the letter to Mrs. Benson Ford, but I still think it would be a good idea for you to write to her directly at this address - Ford Motor Company, Dearborn, Michigan - in the event that you have not had word from her to date. And so, good luck with your show. I am sure it will be a great success and certainly will not lay an egg - unless you found a painting of that subject.

My fondest regards.

As ever,

EGH/ta

September 17, 1964

Mr. David Comsky
Freshman, Marantz and Comsky
Suite 830
9171 Wilshire Boulevard
Beverly Hills, California 90210

Dear Mr. Comsky:

Thank you for your letter and forgive me for not replying sooner, but our current exhibition has attracted so large an attendance that I have not had an opportunity to communicate with you sooner.

We did not publish a catalog of this exhibition, but I am enclosing a photograph of the one remaining Shahn in the exhibition as well as several others which we do not have on display. The one Lebrun in the exhibition was not for sale and we have no other examples of his work available at this time.

You will find all the pertinent data on the reverse side of the photographs and I am listing the prices below. If any of these should interest you, won't you be good enough to send me a wire on receipt of this letter, so that we may set the picture aside for you. I look forward to hearing from you.

Sincerely yours,

EGH/tm

HERON OF CALVARY #3	\$2000.
CONFRONTATION	3750.

UNION THEOLOGICAL SEMINARY

CORPORATE TITLE "UNION THEOLOGICAL SEMINARY IN VIRGINIA"

3401 BROOK ROAD, RICHMOND 27, VIRGINIA

September 9, 1964

Pl mtsa

Director
The Downtown Gallery
New York, New York

Dear Sir:

At Union Theological Seminary in Virginia I have the responsibility for teaching the history of religion in the United States. I am concerned that I use all of the sources that are available to me to make my teaching vivid. I turn to you for help.

I would like to develop a lecture or lectures about religious art in the United States. I am concerned to show not only the way in which artists have painted biblical or religious themes (for example, Hicks' "Noah's Ark" and "Peaceable Kingdom") but also the way in which artists paint what is going on in the religious life of Americans.

we do not have
I write to you specifically about the works of Ben Shahn (for example, "The Church in the Union Hall," 1946) and Henry Koehler (for example, "Vanity Fair," 1948). Do you have any prints or slides of the works of these painters? Do you have prints or slides of any other works which I might use in developing such a presentation?

I would appreciate any help which you could give me in this matter. Thank you for your attention and trouble.

Yours truly,

James H. Smylie

James H. Smylie
Associate Professor

JHS:ih

*no print available
Sold in 1946*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

mine
art

September 16, 1964

Miss Lette Jacobi
Deering, Old County Road
P. O. Box, Hillsboro, N. H.

Dear Miss Jacobi:

Thank you for your note and the information on Christopher Cook.

As you may know, we have concentrated for some years now on the work of our regular roster of artists, virtually all of whom have been with The Downtown Gallery since the 1930's - or longer. Our plan is to maintain this policy and we do not anticipate making any additions to this roster in the foreseeable future.

May we wish Mr. Cook good luck with his work and specifically for his year at The Addison Gallery. Thanks again for thinking of us.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

15
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1964

Hotel Winslow
45 East 55th Street
New York, New York

Gentlemen:

We are trying to locate a Mr. Carl Sprinckhorn, whom we know to have been staying at the Winslow last March and whom we had understood to be a permanent resident there. However, mail addressed to him there has been returned to us.

In actual fact what we are trying to do is send him a check in payment of some paintings and we will appreciate any checking you are able to do as to his present whereabouts or a forwarding address.

I spoke with a gentleman at your desk on the telephone today and he told me that you would honor this request in writing.

I will be most grateful for your assistance.

Sincerely yours,

Tracy Miller

P. S. A self-addressed envelope is enclosed for your convenience in replying.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

is here — and Greece so near!
Already I have butterflies. What
I'll be like when I get to
New York, — — — !!! — — —

I hope you have had a
lovely summer.

With my best wishes,
Julia Sauerberg

September 22, 1963.

September 15, 1964

Mrs. Raymond D. Hasher
4701 Miron Drive
Dallas, Texas 75230

Dear Patsy:

It was good to hear from you and now that I am back in the swing - so-called - I decided to answer my correspondence in reverse timing, starting with the latest communications.

The Stuart Davis situation is not changed despite the fact that his widow has called in a new lawyer to handle the estate. Naturally, I'm holding the painting for your future consideration but at this point may not carry out any sales transactions of any kind. The situation is most embarrassing to me, but what can this poor little dealer do about the existing laws. Because I was expecting a very important personal call today (Sunday), I answered every ring and at least seven of the calls referred to the Davis reproduced in the New York Times this morning, which incidentally belongs to John Gordon, Curator of the Whitney Museum who was not credited in the paper as the lender. I have talked with the new attorney and he promised to rush matters as the estate is completely uninvolved. Stuart left everything to his wife and son and there is a considerable sum of money in the bank which more than covers State and Federal taxes, plus income for the family hereafter. However, having gone through this procedure with so many artists' estates in the past, I know that it will be a matter of no less than six months before we may commit ourselves definitely.

Meanwhile, all the works of art are completely safe and I am earmarking a few paintings and drawings in our possession in cases where I feel that the object fits in with the collection of the specific client. Thus, please be patient and I can guarantee that you will have first call on the painting when it is available.

Of course I am pleased that you are having fun with the paintings by Arthur Dove and agree with you that "Arrangements in Form I" is an outstanding example. Incidentally, the Modern Museum at the Hague in Holland is making arrangements with us for a large retrospective one-man exhibition of Dove's work to open next July. This will travel to two other major museums in Europe as we limited the tour to three institutions despite the fact that eight have asked for the Dove show.

THE MINT MUSEUM OF ART
CHARLOTTE, NORTH CAROLINA
SEPTEMBER 15, 1964

THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

GENTLEMEN:

I EXPECT TO BE IN NEW YORK THIS MONDAY, SEPTEMBER 21,
AND FOR THE NEXT FEW DAYS (TUESDAY, 22 AND WEDNESDAY, 23)
WITH SEVERAL TRUSTEES OF THE MUSEUM. 11:30

WE WOULD LIKE TO VISIT YOUR GALLERY AND ARRANGE THE
LOAN OF SEVERAL PAINTINGS, SCULPTURES AND PRINTS, FOR
INCLUSION IN AN "OWN YOUR OWN": COLLECTORS' OPPORTUNITY
EXHIBITION, DESIGNED TO ENCOURAGE PURCHASES BY LOCAL COLLECTORS
TO START OTHERS COLLECTING AND USE MUSEUM PURCHASE FUNDS FOR
ACQUISITIONS.

THE EXHIBITION IS SET FOR OCTOBER 13 THROUGH NOVEMBER 4TH,
WHICH IS ONE OF OUR BUSIEST MONTHS. ALL CHARGES INCIDENT TO
THE LENDING AND SHIPPING OF OBJECTS FOR THE EXHIBITION WILL BE
COVERED BY THE MUSEUM. ALL WORKS WILL BE DISPLAYED IN TEMPERATURE
AND HUMIDITY CONTROLLED GALLERIES. SINCE THE EXHIBITION IS TO
GET ART INTO THE COMMUNITY, WE WOULD EXPECT TO TAKE A COMMISSION
ON SALES.

EARLY MONDAY MORNING, I WILL CALL TO SEE WHEN WE COULD
ARRANGE TO VISIT YOUR GALLERY, AND HOPE THAT WE SHALL BE ABLE TO
WORK OUT MUTUALLY SATISFACTORY ARRANGEMENTS FOR THIS EXHIBITION.

SINCERELY,


ROBERT W. SCHLAGETER
DIRECTOR

RWS:BW

Before publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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suzanne d. spencer

212 bidwell parkway, buffalo 22, new york

SAMUEL K. FRESHMAN
PHILIP F. MARANTZ
DAVID COMSKY
HARRY MOCK, JR.
H. ALAN BUNNAGE
MAURICE N. RATZ

FRESHMAN, MARANTZ & COMSKY
ATTORNEYS AT LAW
SUITE 530
9171 WILSHIRE BOULEVARD
BEVERLY HILLS, CALIFORNIA 90210

September 8, 1964

TELEPHONE
CRESTVIEW 3-1870
TREMONT 8-1870
CABLE ADDRESS
FREMCOM

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The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Gentlemen:

I received a notice of your exhibition of 20th Century American Drawings. I am particularly interested in the works of Rico Lebrun and Ben Shahn. I would appreciate your forwarding me an illustrated catalogue and price list by return mail; or if you do not have an illustrated catalogue, perhaps you could send me a brief description of the works of these men, together with prices.

Very truly yours,


DAVID COMSKY

DC:mk

HAGERSTOWN JUNIOR COLLEGE
HAGERSTOWN, MARYLAND

OFFICE OF THE PRESIDENT

21 September, 1964

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Sir:

Please send me the catalogue of your twentieth-century
drawings exhibition, and bill me for any charges.

Cordially yours,

S. J. MARKS

S.J. Marks
Dept. of English

Prior to publishing information, regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 15, 1964

Mr. John Eastman Jr., Director
Skowhegan School of Painting and Sculpture
35 1/2 East 68th Street
New York, New York 10021

Dear Jack:

I am now enclosing our check for the Stuart Davis Scholarship, which the Gallery will continue as such. I thought it best to make this a separate contribution as opposed to the Halpert Foundation.

Has anything developed in connection with the Lowenthal Award? I have just heard that Mrs. Davis has changed attorneys and wonder whether that would have effected the gift. Do let me know.

Come in to see me soon. My best regards.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA · RICHMOND 8-2194

Pol
Shrum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1964

Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

Mr. Maurice Tuchman, who has just been appointed Curator of Modern Art at this Museum, has asked me to write you with the request that you place his name on your mailing list for announcements and catalogues.

Thanking you in advance, I am,

Sincerely yours,

Sheila Shrum

Sheila Shrum
Secretary to Mr. Tuchman

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September 17, 1964

Mr. Richard E. Ahlborn, Curator
Jenlyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Ahlborn:

Mrs. Halpert has asked me to tell you that, since we are indeed closed on Mondays, she will be happy to see you on Tuesday.

Please come in any time after 11 a.m.

Looking forward to seeing you again, I am

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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UNITED STATES NATIONAL MUSEUM
MUSEUM OF NATURAL HISTORY
MUSEUM OF HISTORY AND TECHNOLOGY
INTERNATIONAL EXCHANGE SERVICE
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK



SMITHSONIAN INSTITUTION
Washington, D.C. 20560
U.S.A.

NATIONAL COLLECTION OF FINE ARTS
FREER GALLERY OF ART
NATIONAL GALLERY OF ART
CANAL ZONE BIOLOGICAL AREA
NATIONAL AIR MUSEUM
JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS
NATIONAL PORTRAIT GALLERY

September 16, 1964

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

I was delighted by our meeting yesterday and do hope that you will be assured that Dr. Scott is planning great changes for the National Collection of Fine Arts to make of it a lively, going concern to be of real help to the art and artists of America. I am so convinced of his splendid intentions that I am working hard to help him toward their realization. One of our first steps will be the Stuart Davis Memorial Exhibition, for which your help will be crucial and invaluable. Planned for next April, we shall need to start at once to ask for loans. Therefore, I would like to send you a tentative list within the next day or so which I hope that you will add to and delete, since it is only intended as a beginning.

I heard that the Pennsylvania Academy is putting on a show very soon but judge that it will be a small one and not a true retrospective. However, the Whitney Museum is lending to it "Eggbeater No. 2" and a drawing of a vase of flowers of 1928.

I do want to arrange for the loans for our show by November 1st, if possible and therefore will hope to receive your ideas and suggestions soon.

With my best greetings.

As ever,

Adelyn D. Breeskin
Special Consultant to the
National Collection of Fine Arts

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SF-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1963 SEP 16 PM 2 08

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L DYA058 PD AR LOS ANGELES CALIF 16 1034A PDT

MRS EDITH HALPERT, PHONE PLAZA 3-3707

THE DOWNTOWN GALLERY 32 EAST 53 ST NYK

THE LACHAISE EXHIBITION CATALOG LISTS STANDING FIGURE, BRONZE, NUDE, BAS RELIEF, BRONZE, FROM COLLECTION OF MRS EDITH GREGOR HALPERT AND STANDING FIGURE, BRONZE FROM THE DOWNTOWN GALLERY.

WE HOPE ALL THREE ARE STILL IN THE SHOW AND WOULD APPRECIATE YOUR TELLING SANTA BARBARA

WILLIAM OSMUN LOS ANGELES COUNTY MUSEUM OF ART

(48).

September 10, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Irving Sussman

Dear Mr. Sussman:

First, although I was on vacation last week when you did the job for Mrs. Halpert, she has told me how good you were about rushing things through for her, and I want to thank you for the great service.

May I point out the enclosed, however, and tell you that there were about twenty envelopes that came this way and could not be sent. This is merely for future watchfulness, if you don't mind my pointing it out.

Many thanks again.

Sincerely yours,

Tracy Miller

FOLK ART

- | | | | | |
|--|------------------|---------------------|---|-----------------|
| 1. Painting on velvet | Anon. Artist | ✓ #643 | Bird, Fruit & Butterfly
1800 -1820
Ins. \$900 | NFS |
| 2. Steel Pen Drawing on paper | Anon. Artist | ✓ #1006 | Fame
mid 19th Cent
18 x 14" | \$250 |
| 3. Pa. German fractur | Anon. Artist | ✓ #1222 | Birth Certificate
Fronica Funct
1806 | \$750. |
| 4. P.a. German fractur | Anon. Artist | ✓ #1289 | Birth Certificate
Catharina Cobal
1830 | \$475 |
| 5. Pa. Ferman fractur | Anon. Artist | ✓ #3 | Birth Certificate
Katharina Lotz
1788 -Ins. \$900 | NFS <u>7752</u> |
| 6. Fraktur. | | ✓ #1473 | Morning Sun
Ins. \$250 | NFS |
| 7. Wood Carving | J. V. Wisotzkey | ✓ #339A | Mallard Duck Decoy
mid 19th Cent
15 3/4 x 7 5/8 | \$75 |
| 8. Wood Carving | Wilhelm Schimmel | ✓ #1742 | Rooster
c. 1870 10" h. | \$1000 |
| 9. Wood Carving-painted | Anon. Artist | ✓ #1756 | New Hampshire
Rooster
c. 1830 19 x 13 x 6 | \$1200 |
| 10. Wood Carving | Anon. Artist. | ✓ #1754 A
1754 B | Parrots-Sunday Toys
7 x 3 x 2 G 1850 | \$950 for pair |
| 11. Zinc -cut outs
hammered & polychromed | | ✓ #257 | Peacock-(Tinsmith's
Sign) early 19thC
22 1/2" h Ins. \$1000 | NFS |
| 12. W. Vane-sheet copper &
cast lead | Anon. Artist | ✓ # 25 | Eagle In Flight
19th C 26"
wingspread 27 1/2" h | \$1200 |
| 13. W. Vane
Wood with copper details | Anon. Artist | ✓ #1468 | Stylized Rooster
1794 | \$1000 |
| 14. W. Vane
sheet iron-pierced | Anon. Artist | ✓ #1790 | Silhouette Rooster
22 1/2 x 17 1/2
Ins. \$900 | NFS |
| 15. W. Vane
woodcarving, painted | Anon. Artist | # | | |

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POST CARD



Mrs Edith Halpert
32 East 51st Street
New York, N. Y.

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

BE HOPELESSLY INADEQUATE I CAN ASSURE YOU THAT THE BOARD IS
BOUND TO ACCEPT YOUR UNIQUE AND TRULY MAGNIFICENT COLLECTION
WHEN IT IS FORMALLY OFFERED JUST AS SOON AS THE MUNDANE DETAILS
HAVE BEEN RESOL-
VED
WILLIAMS.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

September 15, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Just a line to let you know things are moving along. Mr. Hamilton while on vacation went over my comments on the Trustees questions on the Agreement and telephoned his son to pass on the results to Mr. Skilling which was also done. Now Mr. Skilling has gone over the suggestions and I am to have the results in a day or two. I also have a floor plan drawn up to go over with you.

Dick Madigan, Mrs. Heck and I will be in New York all of next week and we would like to see you and go over the material at a time convenient to you.

Incidentally, our first fund raising activity for the Gallery of Twentieth Century American Art will be the ART:USA Benefit with Larry Rivers in December. Johnson is footing the entire cost and so we should have a nice sum to start off with.

I had a nice afternoon with the Zorachs in Robin Hood just before I came back two weeks ago. He is working on a big stone which was most impressive.

We will be at The Hotel Winslow as of Monday AM.

Cordially,



Director

HW:arf

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SAMUEL K. FRESHMAN
PHILIP F. MARANTZ
DAVID COMSKY
HARRY ROCK, JR.
M. ALAN BUNNAGE
MAURICE H. KATZ

FRESHMAN, MARANTZ & COMSKY
ATTORNEYS AT LAW
SUITE 830
9171 WILSHIRE BOULEVARD
BEVERLY HILLS, CALIFORNIA 90210
September 28, 1964

TELEPHONES
CRESTVIEW 3-1870
TREMONT 8-1870
CABLE ADDRESS
FREMCOM

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The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

Thank you for your letter of September 17, 1964, together with the photographs. We are returning the photographs herewith.

Shahn's works are certainly beautiful; however, because of the price range I would probably have to purchase one of the lithographs. I would appreciate any further information you may have regarding lithographs.

Very truly yours,


DAVID COMSKY

DC:mk
Encls.



The United Educators, Inc.

TANGLEY OAKS EDUCATIONAL CENTER • LAKE BLUFF, ILLINOIS 60044 • TEL CEDAR 4-3700 • CABLE ADDRESS AMEDEN

September 21, 1964

Public Relations Director
Downtown Gallery
32 East 51st St.
New York, New York

Dear Sir:

In our annual ,World Topics Year Book, we cover the important news and cultural events of the year in pictorial survey.

In our forthcoming book, covering 1964, we would like to include a picture of Stuart Davis in connection with his obituary.

Could you send us a glossy print of this? The Whitney suggested we write to you.

Thanking you in advance for your courteous cooperation, I remain

Sincerely yours,

Marilyn Robb Trier

(Mrs.) Marilyn Robb Trier
Editor
World Topics Year Book

*photo + bio
sent
10/1/64*

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RL

September 9, 1964

Budworth and Sons Inc.
424 West 52nd Street
New York, New York 10019

Gentlemen:

Regarding my telephone conversation with your office today about a painting by Ben Shahn shipped for us by you on August 6th via Railway Express to Mr. Frank Titelman.

In checking my records, I find that my instructions to you listed Mr. Titelman's address as 3510 Oneeda Avenue, Scranton, Pennsylvania, whereas it should have read Altoona, Pennsylvania. Could you please follow through with Railway in Scranton to see if they are still holding the package there and let me know what arrangements can be made to have it forwarded to Altoona.

I regret very much this error and hope that the foregoing information will simplify the tracing through Railway.

Many thanks for your trouble - and again my sincere apologies.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

13. Evening Landscape 5 x 8
14. Sea and Rocks 7 1/4 x 8
15. Lovers 8 x 9
16. Dusk Figure 5 x 10

DRAWINGS

17. Mountain 23 x 30
18. Mountain 6 1/2 x 10
19. Head On 12 x 15
20. Ship of Fools, After Bosch 24 1/2 x 18 1/4

SCULPTURE

21. Project For a Monument Entitled "Shelter"
22. Standing Figure
23. Angel
24. Dancer

COLLAGE

25. The Last Cry 14 3/8 x 15 5/8

September 15, 1964

Mrs. Otti Elisabeth Jarielowsky
111 Harding Avenue
Long Beach, L.I., New York

Dear Mrs. Jarielowsky:

As we wrote you several times in the past, the consignment of Marin folders was made to John Marin Jr. directly, with whom you will have to deal in relation to this matter.

He is no longer with The Downtown Gallery and all the estate material has been returned to him, including whatever books he had in his possession here. His address at present is Cape Split, South Addison, Maine - and his permanent winter address is 15 Seminole Way, Short Hills, New Jersey.

Sincerely yours,

EOH/tm

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8 x 10 mounted 1908 1.00

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8 x 10 mounted 1908 1.00

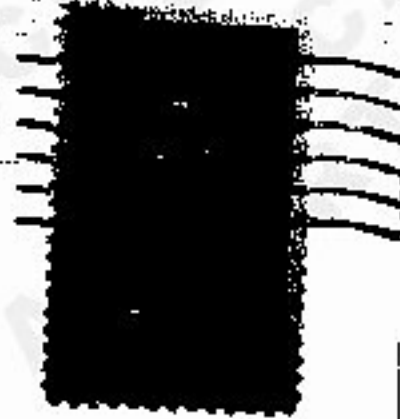
8 x 10 mounted 1908 1.00

8 x 10 mounted 1908 1.00

8 x 10 mounted 1908 1.00

First class mail

Mrs. Edith Halpert
32 East 51st Str.
New York City,
N. Y.



September 23, 1964

Mr. Richard E. Ahlborn, Curator
Jeslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Ahlborn:

The following is the tentative list of items selected for your exhibition, which is to be picked up on October 14 by McLaughlin. They will also pick up on that date the Broderson pastel SAGI MUSUME which was purchased and for which an invoice is enclosed.

Morris Broderson	Mixed Media	Study - The Rape 1963 #D29	\$175.
	Pastel	Mad Woman (Kabuki Series) 1964	800.
Arthur G. Dove	W.C.	Oyster Boat 1931 #31/13	400.
		Old Brick Plant 1934 #34/35	450.
		Centerport Series #17 1941 #41/42	600.
		Gasoline Shovel 1932 #32/5	375.
Yasuo Kuniyoshi	Ink & Wash	Fruit in Bowl with Biscuits c.1930 #259	900.
	Pencil	Supine c.1930 #254	500.
		Shacks and Hills 1941 #239	500.
George L.K. Morris	W.C.	Moment of Fraction 1961 #51	200.
		Indian Concretion 1938 #54	250.
Abraham Rattner	W.C & Crayon	Last Judgment 1950 50/2 (568)	500.
Ben Shahn	Ink Drawing	City of Dreadful Night 1951 #285	350.
		Boys' Day 1957 #507	400.
		Owl 1957 #331	300.
Edward Staseck	Drawing	Witch Ride 1962 #D3	150. F
		St. Anthony 1962 #D7	150. F
		Frightened Bird II #64/15	125.
		Mosaic-Intaglio Two Figures - Two Animals 1961 #14	60.
		Saintly Man w/ Long Nose & Halo 1961 #2	25.
		Charred 1962 #39 (#2 of 6)	65.
Max Weber	Ink Drawing	Head #2 1943	450.
	Woodcut	Torso #82	75.

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 10.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ELY. 28-16

R. C. SEINE 57 B 10.500

Paris, le 23 Septembre 1964.

Mrs. E. Halpert
The Downtown Gallery,
32 East 57 Street,
New York 22, N.Y..

Dear Mrs. Halpert,

Thank you very much for your cheque for 500 dollars for Ottesens painting "Flowering Oyster". At the same time I want to tell you how sorry I am about the payment of the last shipment of Ottesens work. If I am not mistaken, on my last visit to the Downtown Gallery, (in the month of April) you informed me of the sale of the painting "Bondage" for 250 dollars. If this sale has taken place and is already paid, please deduct the amount of the shipment from the price of the painting. But on the other hand if "Bondage" was not sold you may deduct the sum from another of Ottesens paintings of your stock that you may sell in the future.

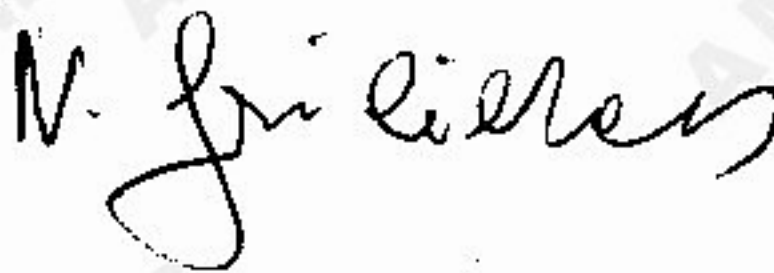
I spent Sunday afternoon at the Gallery with the Rattners discussing the future exhibition in February. The conclusion of the talks being that I will communicate the plans to you in the near future for your judgement. Rattners exhibition is not as yet ready, but as soon as it is, I will have it photographed and the photos with all the details of the paintings, water colours and drawings sent to you.

As much as on the affectual as on the business side I am glad that you are coming for Rattners show. I think that you being here in person will be very useful to give the exhibition a more official touch.

In the meantime I send you my very best wishes.

Yours very sincerely,

(N. GRILICHESS)



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9/22/64

Dr. Harry Wood
Chairman, Art Department
Arizona State University
Tempe, Arizona

STUART DAVIS	Twilight in Turkey	1961	oil
CHARLES DEMUTH	"Love, Love, Love"	c. 1928	oil
ISAMI DOI	Kauai Sunset	1961	oil
ARTHUR G. DOVE	Arrangement	1944	oil
MARSDEN BARTLEY	Lost Country-Petrified Sand Hills	1932	oil
WATT KUHN	Bareback Rider	1928	oil
YASUO KUNIOYOSHI	Here in Garden of Eden	c. 1940	Casein
JOHN MARIN	Fantasy, Small Point, Maine	1914	watercolor
GEORGE L.K. MORRIS	Pete Pieta	1962	oil
GEORGIA O'KEEFE	In the Patio #1	1946	oil
G.S. PRICE	Abstraction I		oil
ABRAHAM ROTTNER	Gargoyles #5, Paris	1954	oil
BEN SHAHN	Senate Hearing	1937	Tempera
MILES SPENCER	Blast Furnace	1935	Oil
EDWARD STASACK	Crucifixion	1961	Oil
TSENG-YU-HO	Labyrinth	1962	Dark-W.C.
TSENG-YU-HO	Dispersed	1962	Dark-W.C.
MAZ WEBER	Acrobats	1946	Oil
WILLIAM ZORACH	Leo Ornstein-Piano Concert	1918	Oil

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

September 14, 1964

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TH
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hug
+

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Vice President
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CLEVE GRAY

Photography
BEAUMONT NEWHALL

Gallery Editor
DOROTHY GEES SECKLER

Students' Page
IRNA SIMUNTON BLACK

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I wonder if there is to be a Stuart Davis retrospective anywhere in the near future. If so, would you let me know where and when as we would like to do something on Stuart Davis in the magazine at the proper time and we necessarily schedule about three months in advance.

Henry Seldis thinks Tseng Yu-ho is one of the most exciting artists in connection with his feature article for our next issue on "Pacific Heritage" and wonder if by any chance you have or plan to make a color plate of any of his work that we could consider borrowing to illustrate Henry Seldis' article.

Would you call me as soon as possible about the latter and if I am not here, please leave the message with Mildred Koff.

Sincerely yours,

Jean Lipman
Jean Lipman
Editor

September 28

Dear Mrs. Halperin -

My husband and I are interested in a Ben Shahn drawing. Early in August I came to the Gallery to discuss this with you but was told that you were not available until after Labor Day. Could we now arrange an appointment for Saturday, October 10? I

understand that the Gallery is not open on Monday, and this would be a particularly good time for us.

A very good friend, Linda Lichtenberg of the Crenau Gallery in Washington suggested that I write directly to you for an appointment rather than to

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CHRISTOPHER COOK

PAINTINGS

DRAWINGS

SCULPTURE

Dear Mrs. Halpert,

Chris. Cook is a promising young
artist. Would you be interested to see his work?

With good wishes,

Sincerely yours,
Lotte Jacobi

Sept. 14. 64.

September 15 to October 7th., 1964

At

LOTTE JACOBI PLACE

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HUNTINGTON T. BLOCK
INSURANCE
WYATT BUILDING
WASHINGTON 5, D. C.

LOYD'S OF LONDON
FACILITIES

September 16, 1963

TELEPHONE 383-2870-1-2
CABLES "HUNTBLOCK"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert;

We are returning your check for \$5.41, as there must have been a misunderstanding. The enclosed copy of endorsement states that there is a net return premium of \$5.41, which we sent to you July 8th.

Should you have any questions please contact us.

Very truly yours,

HUNTINGTON T. BLOCK, INSURANCE

By: *Beverly Fuller*
Beverly Fuller

enc.

Copy

September 9, 1964

Railway Express Agency, Inc.
Tracing Department
219 East 42nd Street
New York, N.Y.

Gentlemen:

On August 6th last, we made a shipment of one box, under collect receipt #931-427, consigned to:

FRANK TITELMAN
3510 OGDEN AVENUE
SCRANTON, PA.

with a value of \$550. declared.

We have only today been advised that the shipment has not been received.

We would ask that you place an immediate tracer and advise results at your earliest convenience.

Very truly yours,

W. B. HUDNORTH & SON, INC.

Charles W. Johnson

CHW:ga
cc-Downtown Gallery
Mr. Frank Titelman

ROSALIE BERKOWITZ 29 EAST 84TH STREET NEW YORK CITY 21, NEW YORK

Dear edithe :-

Sept 22/69
17

In our numerous
phone calls did I remember to
tell you how much I thank
you for sending me the letter
on tapestry? I've written
Mr. Perry a note & call me
when he comes! Thanks, Rosalie

September 15, 1964

Mr. Jerome Grabar, Director Arts Festival
Congregation Adath Jeshurun
York and Ashbourne Roads
Elkins Park, Pennsylvania 19117

Dear Mr. Grabar:

As the Gallery was closed through September 8th, your letter addressed to Abraham Rattner did not reach me until I returned on that day and went through my correspondence file.

If it is not too late, we will be very glad to send 2 paintings and 2 drawings by Abraham Rattner. The blanks are in my possession and I will send those in immediately upon receipt of your reply.

Sincerely yours,

BH/tm

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no cert
PTV out for 20 yrs



Miss Edith Halpern
Downtown Gallery
32 East 51st Street
New York, New York

September 26, 1964

Mr. Ansley Graham
Galeria Intime
1542 Kelton Avenue
Los Angeles 24, California

Dear Mr. Graham:

In referring to my "follow up" folder, I find our correspondence regarding a painting in your possession which I had hoped you would send me for consideration, as indicated in my letter of August 3rd.

Both Mrs. Davis, to whom I sent the snapshot, and I are rather dubious about the attribution and hope to see the original for that reason. If you are back from your European trip, we would appreciate having it sent on to us and I would be willing to pay the transportation charges. May I hear from you?

Sincerely yours,

RGR/tm

Copy to Rm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

September 11, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Under separate cover I have return photographs which we won't be using. In checking my list against yours, we would like to add the following for which you sent photos:

Max Weber "Figure with Bird" 1958 oil - \$950.
Jonah Kingstein "Night Bird" 1954 oil - \$900.
Reuben Nakian "Pouter Pigeon" 1954 oil - \$900.
Ben Shahn - "Version: Psalm 133" 1954 oil - \$900.

May we have insurance valuations please?

Sincerely,

Margaret McCurdy
Mrs. W. C. McCurdy
Secretary to the Director

encl. 1

for publishing information regarding sales transactions, scholars are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or scholar is living, it can be assumed that the information is published 60 years after the date of sale.

Jonas
\$400

\$950.

Santini

NFS

Dms. \$1000

date 1960 W.C.

SP. \$900 + \$850
was this sent?

POL *Frank*

September 26, 1964

Mr. Bruce Howe
Hammermith Road
Newport, Rhode Island

Dear Mr. Howe:

The information you requested in your letter of September 22nd appears below.

Preston Dickinson GRAIN ELEVATORS 1924 9 1/2 x 11 3/4" \$1400.

William Zorach WATERFALL - YOSEMITE 1920 13 x 15 1/2" \$500.

The Preston Dickinson is a two-sided picture. On the reverse side of the drawing which we are displaying in this current exhibition is a very beautiful pastel of the same subject matter.

Sincerely yours,

EGH/tm



DREXEL INSTITUTE OF TECHNOLOGY

PHILADELPHIA, PENNSYLVANIA 19104 • 215-382-6200

September 8, 1964

Dear Edith -

This confirms our lunch date

for September 23-7am

Perhaps we can meet at 12:30.

Mildred Austin's office at Benoit's -

It is on the 12th floor

and we can decide then

where we'd like to go.

Hope you have caught

your breath and are feeling

better.

Freeling's

per Under Rensu

If you should wish to reach

me, during the day, I am

Editor of Publications at

Drexel - EV 2-6200 - In

the evening K: 62126 (1530) Locust St Phila 2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 12, 1964

Miss Nancy Brightwell
East Cleveland Museum Galleries
Postal Box 2530
Cleveland, Ohio 44112

Dear Miss Brightwell:

On June 17 I wrote to Mr. Fitzpatrick asking for the return of 9 photographs of William Zorach sculptures which had been sent to him in April. You were good enough to reply, on July 1, that you had given them to a collector who had expressed an interest and would return them after his vacation. As I have still not received these photographs, I would greatly appreciate your following through on the matter and securing the photographs for return to us at your earliest possible convenience, in order that we may have our Zorach record book in complete order as we start our new season.

Thank you for your courtesy and cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P. S. It is Mr. Miller, not Miss.

September 15, 1964

Mr. Kneeland McNulty
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. McNulty:

Thank you for your kind invitation to the private opening of the CURATORIAL RETROSPECTIVE on Monday, September 21st.

Unless something drastic occurs to change my plans, I will certainly attend, as I consider it a very important occasion. Mr. Ziegler has made a great contribution in the field of graphic arts, etc. and it will be my pleasure to be among his friends to honor him.

Cordially yours,

EGH/tm

1000 1000

1000 1000 1000 1000

1000 1000 1000 1000

September 11, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

1000 1000

Dear Mr. Mason:

I was very pleased to hear from you, but deeply regret that you had spent part of your summer vacation in the discomfort of an illness. I hope that you are now well and happy.

As I am dictating this letter at my summer home in Connecticut, I have no copies of our previous correspondence, and if I am repeating myself, please forgive me.

Indeed, we would be very happy to arrange for a small exhibition of paintings in various media, as well as some drawings and prints by Stuart Davis to be shown in London, where the interest seems to be rather intense, as we have received a number of requests. However, I certainly would prefer it at the American Embassy, as even the Muzhiks at our National Exhibition in Moscow in 1959 (of which I was curator) considered him a symbol of America and its tempo, together with its magnitude. Are there any other embassies in Europe equipped to handle an exhibition of this type? I would prefer this under the aegis of the U.S.A., and as I previously mentioned it would not "pay off" for a commercial gallery in view of the very limited number of paintings which are for sale. As soon as the Gallery reopens I can check with Mrs. Davis and her attorney to ascertain the release date and will also discuss the idea of having the large retrospective in New York, where it should be initiated. Possibly I will have to be rather vague about the exact date for shipment to London until I get straightened out in both matters. Meanwhile, I am sending you under separate cover some drawings and perhaps some photographs a bit later. No doubt Mr. Power will lend his important canvas for this occasion and we can probably borrow others from public and private collections.

Let me know, please, what the financial arrangements will be in relation to pick-up from various areas, crating, shipping and insurance, as neither the estate nor I is equipped to undertake the expenses involved. Of course I would like to see such an exhibition in Paris, Rome and in Geneva and if it will not involve too much time, Amsterdam as well. Insofar as the catalog is concerned, I am sure that excerpts from the foreword by Harvard Aronson, then Director of the Walker Art Center, or actual quotes published in the Catalog of the Museum of Modern Art expressing Stuart's own point of view would also be advantageous.

I will follow through as soon as I get the data from the attorney and word

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

September 22, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Since talking with you in New York about an "egg painting" we just received this Kay Sage from an estate and plan to include it in our exhibition. Thought you might enjoy the photograph.

Hope you are planning to be at our opening November 7th.

I enclose a copy of our instructions to Budworth.

Sincerely,

A handwritten signature in cursive script, appearing to read "Bill", written over a horizontal line.

William E. Steadman
Director

WES:mm

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

September 9, 1964

Mr. Henry J. Seldis
Art Editor
Los Angeles Times
Los Angeles, California

Dear Henry:

Indeed-- I think your exhibition is an excellent idea
in welcoming the 50th State of the Union. Since we
have not been too successful with several states in
"overcoming" every little bit helps.

Now that we are reopening for the new season and every-
body else will probably return to New York, I will
communicate with Jean Lipman regarding her plans for
reproductions. However, we have maintained the policy
of supplying color plates only if and when we have one
already available, through the courtesy of some other
publication since the precedent in making special plates
for magazines will involve us with all our artists and
in our method of gallery operation, working on a limited
commission basis and in paying all the expenses for
advertising, printing, mailing, etc., as well as the over-
head, we would be in the poorhouse. You know as well as
I do how most of the galleries operate today and how much
the artists contribute to these general expenses, and know
you will understand that we cannot make exceptions.
Consequently, if your friend Taft would be willing to "chip
in", both the artist and the Gallery would be most grateful.
At any rate I will discuss the matter with Jean.

Good luck with your show and please send me a catalogue
and if possible, any of the reviews which may appear, as
I am deeply interested in the project.

I hope you will be coming my way very soon, and will let
me know in advance so that we can arrange for a gay party.
My very best regards.

Sincerely yours,

HEH/vh

September 15, 1964

Mrs. Edgar Tobin
940 Terrell Road
San Antonio, Texas

Dear Mrs. Tobin:

It was a great treat to see you and to meet your very nice friends from San Antonio.

Am I correct in assuming that the invoice for the Hartley painting was to be made to you and the painting to be delivered to Robert, and that the Ben Shahn drawing is to be billed to him and shipped to you. The latter is in our current exhibition where it will remain until the show closes on October 3rd. I hope the late delivery will not inconvenience you.

Do come to see us soon again - it is always a great pleasure.

My very best regards.

Sincerely yours,

RCH/abb

September 19, 1964

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Miss Heninger:

In our consignment to you of Folk Art (consignment #7467-68) there is a PAIR OF BIRDS c.1850 (#1754 a & b) which has now been promised for an exhibition THE BIRD IN ART at the University of Arizona Art Gallery.

Would you be good enough to ship the pair prepaid to the University Art Gallery, University of Arizona in Tucson, to the attention of William E. Steadman, Director?

Many thanks for your trouble and your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

September 3, 1964

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

Last week the comptroller of the University sent me a carbon copy of his letter to you, informing you that the check was now on its way to you for a damaged painting. I am sorry that this had to happen to you, of all people. Please accept my own apologies, along with Mr. Harwood's. I must say that we are usually a little quicker in such matters. However, there has been very little damage to works lent to us in the past.

I have been curious as to whether the folk art portraits have been taken care of. If you let me know, I shall do what I can to lend a hand, provided you have not received damages on this matter.

Yours very cordially

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

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September 22, 1964

Look Magazine
Subscription Dept.
111 Tenth Street
Des Moines, Iowa 50304

Gentlemen:

Please note that Mrs. Halpert is receiving two copies of each issue of Look. The last check sent, after several prod-
dings from you to renew early, was for renewal at the expi-
ration of the earlier subscription.

Now Mrs. Halpert has received today another urging from you to renew (see envelope in which this letter is enclosed).

Please correct this matter at once, adding the second sub-
scription as an extension of the original.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



Paul Rosenberg & Co.

20 East 79th Street

NEW YORK

U.S.A.

First fold here

Second fold here

Sender's name and address

OXFORD UNIVERSITY PRESS

AMEN HOUSE WARWICK SQUARE

LONDON E.C.4

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

THE 'APSLEY' AIR LETTER

Form approved by Postmaster General No. 71995/11

To be used on

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THE PUBLIC LIBRARY
OF
FORT WAYNE AND ALLEN COUNTY, IND.

PAUL J. REYNOLDS
LIBRARIAN

September 15, 1964

POK at new address

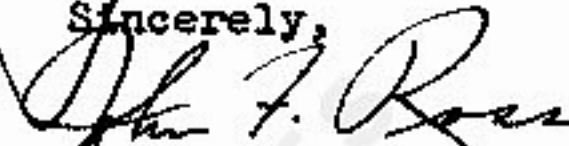
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Until recently, as Curator of the Fort Wayne Art Museum, I have received your publications. I would appreciate the favor if you will continue my name on your mailing list. My new position and address are listed below.

The Public Library will begin an extensive expansion in the near future, which will include a new building. A modern lecture area and gallery exhibition areas for contemporary works will form parts of the new building. These services will further supplement an already large and valuable collection of fine arts literature. Your catalogues and exhibition announcements will assist us greatly in our service to the community.

Sincerely,



John F. Ross, Head,
Fine Arts Department
The Public Library of Fort Wayne
and Allen County
624 West Washington Boulevard
Fort Wayne, Indiana
46802

JFR/mae

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

that I can tell you confidentially, rather than report it to the artist. It has always been my policy to make no comment to the artists, as they are very sensitive to criticism and suggestions. Since I am in Connecticut now, far away from my records, I cannot recall the name of the glossy paint Ottesen uses, whether it is acrylic or some other enamel-like mixture. In view of the fact that so many people in this country now live in "glass houses", with their pictures exposed to the outside glare, any glossy paint is considered most undesirable when combined with matt, as the light breaks up the continuity of the unit. Quite a few artists in America started using it and have given it up for that reason as, while they may not give a darn about the buyer, they don't like their pictures to show up disadvantageously. If there is some gentle way in which you can casually mention the matter, it would be a great help.

Of course I am looking forward to the Ottesen one-man show and will communicate with you as soon as my new lease is signed and I know the exact date of my move to new quarters.

In closing, I want to tell you that a pleasure it will be working with you on two shows - one in and one from. My very best regards.

Yours very truly,
Frank Gehrig

P.S. We received a bill from the Hudson Shipping Company for charges in relation to the shipment of Ottesen's on August 1st and I was utterly shocked at the prices listed. I will give you the details.

I certainly look forward to being in Paris with you in February in February when the one-man exhibition will open. It would be a great help to me if you could send me a set of photographs of the exhibition with the reverse side of each print printed and will also be sent to me. We don't have a complete set of his catalogues but I am now soliciting our publicity releases of the last few shows so that you may get the material which we produce. The American Federation of Arts Catalogue has an excellent forward by Frank Gehrig and if you credit him I am sure he will not object to having excerpts lifted from this forward, and/or for the Press.

We have just received three large paintings from Ottesen, one or two of which we will include in our 35th Anniversary Exhibition to be held during the month of October. Because of all these complications I am postponing our one-man exhibition until 1962, when we will run them consecutively and I will let you and Ottesen know in advance so that all the paintings may reach us at the proper time. Incidentally, there is something



America

EDITORIAL ROOMS ■ THE NATIONAL CATHOLIC WEEKLY REVIEW ■ 329 WEST 106 STREET NEW YORK CITY 25

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September 25, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

In accordance with our conversation this morning, I am enclosing a presentation of the cover we would like to use with Mr. Rattner's drawing. Our cover artist does not need this back and suggested we send it, rather than a photostat as being a more accurate representation of the cover.

There would, of course, be a credit line on the cover identifying the drawing and the artist, and Mr. Rattner's work is mentioned in the article and discussed along with that of Epstein, Chagall, Fuchs and Lipschitz.

I am also enclosing a copy of one the recent issues of America, as I said I would.

Thanks for your help in this matter.

Sincerely,

Paul Cuneo
Assoc. Managing Editor

September 25, 1964

Mr. Frederick Baum
Rubin, Baum and Levin
598 Madison Avenue
New York, New York

Dear Fred:

As I advised you, it is imperative to have the agreement signed by both parties by Tuesday morning so that the TIME article may be approved. Hermann Williams, the Director and his Assistant, Richard Madigan were positive that the new plans could not be drawn up, but I agreed that the outline of the area was sufficient at this time as the specific layout will automatically follow the needs in specific sizes of the individual galleries. I'm referring specifically to Clause (g) on pages 5 and 6, since the architect's drawing, Exhibit D, cannot be attached, but this large tentative plan which does outline the area can be used instead for this purpose.

Mr. Hamilton spoke to Mr. Williams via telephone yesterday and wanted a change made in Paragraph 10, line 7. This is the word "last" substituted by "first". On reading it this morning, I don't think I like this change, although I said it was okay last night. In other words, if I should die three years from now, they can do anything they please. Or am I wrong?

I am also attaching Exhibits A and B, both in duplicate, so that we have individual copies.

Would you please phone me when you get a chance to look at it this afternoon.

Sincerely yours,

RHB/tm

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F 91783

ASOR *A* TIME NTD
HE CLED UNKN UNCLD ASH
GEO LC MVD
IN REMARKS

28 SEP 19 01 AM '22

the artist's work is handled by Shore Galleries.

All the works in this exhibition, with the exception of numbers 1 and 17, were completed since January 1964.

PAINTINGS

OIL

1. A Couple 63 x 43

MIXED MEDIA

2. At The Beach 7 1/4 x 9 1/2
3. Landscape After De Stael 7 x 11 5/8
4. Obscure Figure 7 1/2 x 11 1/2

CO - POLYMER TEMPERA

5. Confrontation 14 x 23 1/4
6. Departure 9 3/4 x 12
7. Winter Fields 5 x 10
8. Mountain, Green 8 x 5 1/4
9. Mountain, Black and Red 8 x 5 1/4
10. Fields 8 x 9
11. Imaginary Portrait of Bosch 12 x 14 3/8
12. Near The Ocean, Winter 14 x 19 5/8

111 HARDING AVENUE
LONG BEACH, L. I., N. Y.
GE 2-2854

The Downtown Gallery
32 East 51st street
New York City

Dear Sir:

I wrote to you at several intervals and called you up when in the City, yet I have had no accounting from you for several years.

Please do answer this letter right away.

If you are not interested in selling the Matrin folders I can make arrangements to pick them up.

Very truly

yours,

Otti Elizabeth Jarislowsky
Otti Elizabeth Jarislowsky

Sept 5, '64.

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 16, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I wrote you yesterday and this morning received your letter of the 14th to which I hasten to reply.

Things are moving along at a good clip now and I can foresee no cause for concern that the whole matter cannot be settled in short order.

I ask that you remember that you were not in a position in which you could officially offer the collections to us until this summer when the Internal Revenue Service handed down the favorable ruling on your tax situation. So this date really is the date from which all positive actions start.

The form of agreement is now about ready for your final approval but it, as you know, lacks the lists of works of art and the valuations which you are to supply and it lacks the building plans and specifications which need your approval. When we see you next week I want to go over the plans with you and see if what I have in mind is to your liking. If you will approve these plans without getting into too great detail as to detailed specifications this part of the agreement can be speeded up, but if you want to see finished working drawings involving air conditioning duct work, the precise detailed drawing of the revised electrical system including the location of fuze boxes, light switches, etc., etc., before you will sign the offer of gift this will take time. I would recommend that this be done after the agreement is completed in order to save time. We can do it either way you want, but time is a factor. And, of course, you know that all plans have to go before the District of Columbia Building Inspector's Office, and this office may have specific requirements to which we will have to conform.

Looking forward to seeing you each next week & with all the best

Sincerely yours,

H. W. Williams, Jr.

Director

HW:arf

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artist

You are invited to a ~~pre-view~~ of
new paintings by J. Socin at
the Aegis Gallery, ~~now at~~ 89 East
10 Street. Friday, September 22,
7 - 10 P.M.

Remember me? Bill
Lieberman introduced
us at the Museum's
Station show & I
remember a delightful
chat about Arthur Dove,
Marsden Hartley, etc. Hope
you can come. J. Socin

September 9, 1964

Mr. Sheldon Reich
Art Department
University of Arizona
Tucson, Arizona

Dear Mr. Reich:

At last I can send you a detailed list of the paintings by John Marin, owned either by the DOWNTOWN GALLERY or by me, as well as the few by collectors who do not wish to have their names listed. As you may have gathered, there have been some complications in connection with the Marin Estate which have been finally resolved. No doubt you will understand why I found it advisable to have the matter handled entirely by John and Norma. I trust that everything was well handled and that the information you received was satisfactory.

If by any chance you have some questions, I shall be very glad to answer them as I am eager to have the document and the entire project to which I contributed because I felt it was so important for a perfect record.

If and when you plan to be in New York, do come in as I want you to realize that I have more enthusiasm about you and the project than I demonstrated during your previous visits.

Sincerely yours,

RMH/vb

NP
MALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO, CALIFORNIA 94102 - HEMLOCK 1-2040

SAN FRANCISCO

MUSEUM OF ART



September 3, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for thinking of us during your vacation.
I'll look forward to receiving the photographs
and will let you have my reactions promptly.

We are all thrilled with the Weber - a magnificent
painting.

Yours sincerely,



George D. Culler
Director

GDC:tp

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September 15, 1964

Mr. Richard E. Ahlborn, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Ahlborn:

Just a brief note to advise you that I will be delighted to see you and Mr. Kingman during the first week in October.

May I suggest that you give me about a week's notice so that I may be at the Gallery to receive you. Of course, I will be pleased to cooperate with you in your "Collectors' Choice" exhibition.

Sincerely yours,

EGH/ta

NORTON S. WALBRIDGE
6292 CAMINO DE LA COSTA
LA JOLLA, CALIFORNIA

Sept. 11, 1964

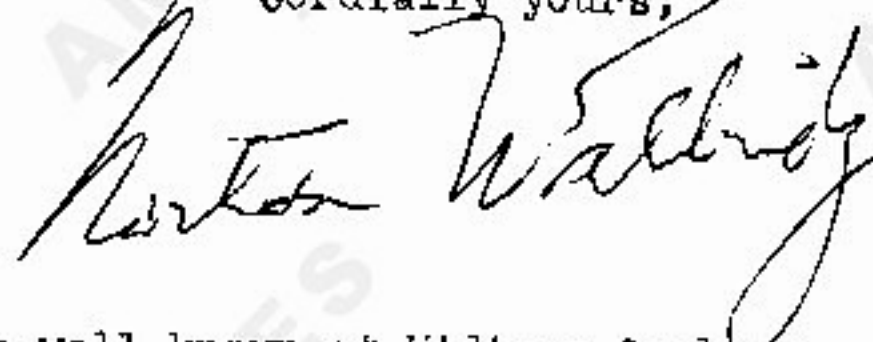
Mrs. Halpert
The Downtown Gallery, Inc.
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

Mrs. Walbridge and I very much enjoyed our all-too-brief visit to your gallery this week, and hope to make it a regular stop on future visits to New York.

We have heard from a good friend from Connecticut that he will be visiting us week after next. Knowing him to be a great admirer of John Marin's work, we wonder whether you might not replace the crayon sketch we bought with one of your watercolors by the same artist so that you would still have the same number of examples of Marin's work in your current show, but might send the one we bought along to us a little sooner?

Cordially yours,



P.S. We are well known at Midtown Gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 9, 1964

Dr. Harry Wood,
Chairman - Art Department
Arizona State University
Tempe, Arizona

Dear Dr. Wood:

Thank you for your letter.

Indeed, I will be delighted to cooperate with you in this fascinating program you are planning for October-November. As soon as I can obtain prints for our photographer who has just returned from his long summer vacation, I will send you a selection representing paintings by the artists whose names are listed in your letter. Since you mention that the space is limited, I will make sure that the paintings are not too large and of course will be representative of the artists involved at their best to fit in with the overall quality of the event.

We make no charge for exhibitions. The only expenses involved for the consignees are packing, shipping and insurance. Also, if any of the paintings are sold during the exhibition, the University is credited with a 10% commission but in any event-- as you state-- it will "serve to call valuable attention to the University collection".

As soon as you receive the photographs, would you be good enough to let me know which examples you wish to have for your exhibition so that we may make plans in connection with the many other requests we receive. I wish it were possible for me to fly to Tempe and the opening ceremonies but of course October is our most active month and it will be impossible for me to get away at the time but I hope to see your new building-- and you-- in the near future.

Sincerely yours,

DSH/vb

PAUL ROSENBERG & CO.

20 EAST 79TH STREET

NEW YORK 21, N. Y.

RHINELANDER 4-2340

September 11, 1964

Oxford University Press
P. O. Box No. 156
Amen House
Warwick Square
London E. C. 4, England

Gentlemen:

We have your request for permission to reproduce
a work by Abraham Rattner "Crucifixion, 1947".

We no longer represent the artist whose
reproduction is now handled by the Downtown Gallery, 32 East
51 Street, New York 22, New York. We are forwarding your
letter to Miss Edith Halpert as permission should be given by
her. I trust that she will communicate with you.

Sincerely yours,
PAUL ROSENBERG & CO.

AR/a
c.c. Miss Edith Halpert
Encl.

Alexandre Rosenberg ✓

University of Illinois

WJH

1964

850.



THE PRINCETON CLUB
OF NEW YORK

10 September 1964

Dear Mrs. Halpert:

I was delighted to learn by phone yesterday that I can purchase the Broderson pastel, Okuro Ni, now hanging in your Anniversary exhibition. May I pay you in three installments over a three months period? This is more convenient for me. I Enclose my check for \$283.00. The pastel can be sent to me at the conclusion of the show at:

412 West Iowa Street
Urbana, Illinois-

It was a pleasure to see you + the fine things in your gallery the other day.

Sincerely,

Allen Waller

Copy

September 10, 1964

Railway Express Agency, Inc.
Tracing Department
219 East 42nd Street
New York, N.Y.

Gentlemen:

We refer to our letter to you of yesterday, with reference to a shipment consigned to:

FRANK TITELMAN
3510 ONEIDA AVENUE
SCRANTON, PA.

on August 6th last, under collect receipt #931-427, with a value of \$550. declared, and which to date has not been received by the consignee.

We have just been advised by our customer who authorized the shipment that the correct address is:

3510 ONEIDA AVENUE
ALTOONA, PA.

We trust that this information will enable you to start an immediate tracer, and would appreciate your advising results at your earliest convenience.

CW:gn
co-Downtown Gallery
Mr. Frank Titelman

Very truly yours,
W. S. BURNORTH & SON, INC.
Charles W. Johnson

MRS. EVERETT H. JONES

September 16, 1964

Edith Helfert
32 East 51st Street
New York, 22.

Dear Miss Helfert:

First, let me thank you for your invitation to Cocktails on September 8th and to view your Exhibition of 20th Century American Drawings. I would have been there if it had been at all possible!

I am especially writing to ask if you will give me your appraisal for insurance purposes of our precious 2 Marino: 3000.-

[Water Color] (1) Back of Ranchos de Toos Church, 1930
[Oil] (2) Movement - Boat, Sea + Sky, Maine 1944, 7500.-

As you know, we are lending them to the Witte Museum here for an exhibition beginning ~~the~~ October 4. I'm sure the values on both

The Corcoran Gallery of Art
Washington, D. C. 20006

OFFICE OF THE PRESIDENT

September 17th,
1 9 6 4.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert:

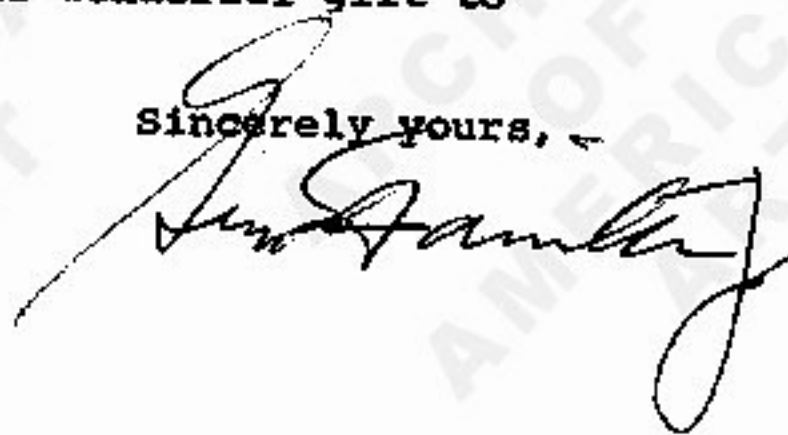
I have today forwarded to Mr. Williams a redraft of the proposed agreement covering your magnificent gift to the Corcoran Gallery. He is taking it up to New York and will explain the suggestions to you.

I received a draft from Mr. Skilling the latter part of July and forwarded comments to him. He returned them only last week, which explains some of the delay in addition to the normal summer holidays.

I have put the agreement in a form which I hope will be satisfactory to you, after which I will submit it to the Board.

Mr. Williams and all of us are quite excited over the prospect of bringing your wonderful gift to a reality.

Sincerely yours,



GEG/rm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joan Avnet Galleries

Paintings • Sculpture • Graphics

Seven Grace Avenue
Great Neck, New York
Huntley 7-4390

September 11th, 1964

Downtown Gallery
33 East 52nd Street
New York City, New York

Dear Mrs. Halpert:

Mrs. Avnet wanted me to thank you for a most pleasant afternoon and for your cooperation.

We have scheduled the Weber show for an opening on October 25th to run thru November 14th as this will coincide with the North Shore Hospital Ball, and we feel that this time slot will enable us to get a good deal of newspaper coverage.

I do hope this date meets with your approval.

We would greatly appreciate a list of the work that will be available to us for this showing so that we can begin work on our brochure and publicity as soon as possible.

Sincerely,

Dorothy Schneiderman

Dorothy Schneiderman, Director

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

**12 EAST 51st STREET
NEW YORK 22, NEW YORK**

September 9, 1964

**Mr. Paul Love
Department of Art
Michigan State University
East Lansing
Michigan**

Dear Mr. Love:

The Ben Shahn print to which you refer is the lithograph executed abroad and it is one of two prints that Shahn permitted to have printed elsewhere. The silk-screens which we have been selling these many years are completely different as they are executed entirely by the artist in every detail, whether in black and white or in color. He is one of the few artists today who carries out every detail of the process and of course, these are individually signed, as well. Thus, the "Blind Botanist" sent to you by the Seven Arts has very little relation to the print under the same title, which I mentioned in my recent letter and which we handle exclusively.

I trust this will clarify the difference between the latter and the one published by Maerzke.

By this time you will have received our invoice for the Weber, and the Davis, which includes the data you requested, in relation to the date of execution.

Although I am sure that an announcement of our exhibition of drawings has reached you by this time, I am enclosing one in this letter, indicating the names of artists of whose work we have a considerable selection. This applies to that famous \$2,000. sum which troubles you, and I hope several of the artists listed will interest you sufficiently to consider for purchase.

And so, I send you my best regards.

Sincerely yours,

BGE/vb

Edith Greger Halpert, Director

OXFORD UNIVERSITY PRESS

Telephone: CITY 7701 (8 lines)

Telegrams: FROWDE LONDON E.C.4

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P.O. BOX NO. 136
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WARWICK SQUARE
LONDON E.C.4

JOHN BROWN, Publisher

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JFB/CMB

21 September 1964

Dear Miss Halpert

On Miss Knight's behalf may I thank you for your letter of 17 September, referring to a reproduction of Rattner's 'Crucifixion' in Mr Hayter's new edition of New Ways of Gravure.

We are grateful to you for allowing us to reproduce this work, and we will of course make suitable acknowledgements to you and your Gallery.

Yours sincerely

James

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22
N. Y.
U. S. A.

September 9, 1964

Mr. Joseph Cantor
R.R.2
Box 293
Carmel, Indiana

Dear Mr. Cantor:

Now that we are ready to reopen the Gallery for the
new season, I am attaching my dictation folder, which
I hope to complete before the year ends.

I found your very kind letter dated July 8th, together
with the three photographs. I am very pleased that Mr.
and Mrs. Herman will have the photographic record of
"Three Peaks" by Tsung Yu-Ho, and more so, that they are
enjoying this painting.

I hope to meet the Hermans in the near future and certainly
look forward to another visit with you.

My best regards.

Sincerely yours,

BSE/vb

AFA

September 9, 1964

Mr. John D. Frisoli
113 Monroe Street
Newark, New Jersey
07103

Dear Mr. Frisoli:

You were very kind to think of me in regard to the Lincoln material. This, actually, is not in my field as the collection we have of 19th Century material is concentrated entirely on Folk Art, with the exception of William Harnet. However, I would adore seeing this clipping, and might suggest the appropriate organization interested in the material.

In any event, I look forward to seeing you. The gallery reopens on September 9th. An announcement of our opening show is enclosed.

Sincerely yours,

BGH/vb

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jewish Heritage

Published by B'NAI B'RITH Adult Jewish Education

1640 Rhode Island Avenue, N.W. • Washington, D. C. 20036

September 9, 1964

Joy S. Weber
35-55 73rd Street
Jackson Heights, L.I.
New York 11372

Dear Miss Weber:

Thank you for responding to our request for assistance in securing Jewish Heritage art.

We are specifically interested in a photograph of:

* 1. "The Talmudists,"

and

2. Your father at work.

Sincerely,

Howard M. Frank
Howard M. Frank

BMF:rh

* Sent by Joy

ordered 10/16/64

September 15, 1964

Goldsmith Bros.
77 Nassau Street
New York, New York 10008

Attention: Mr. Mottola

Dear Sir:

Please send us the following at your earliest possible convenience:

#73XL - DK 1 case Dri-Kleen paper towels @ \$8.39

27 XL - 1 carton Patches

913 WF - 1 package (or however it comes)
line sheets per attached

Many thanks for the fastest possible delivery.

Sincerely yours,

Tracy Miller

rec'd